

CORRESPONDENCE

1948

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[1948]

Leaving for Chicago, Russi
held up Art Bulletin article
until letter when I return



THE
MOREHAM - WASHINGTON, D. C.

1946
Chicago
Monday

Dear Mrs. Halpert -

Something I intended to speak of in my letter which I sent with the photographs a little while ago, but I forgot.

In Washington on my way out I spoke to Miss Bier and asked to have the Duncan Phillips Harnett sent to Keck for microscopic examination. She consented to this, but said the picture is still in your hands. I should therefore appreciate it if, at your earliest convenience, you could have it shipped to Brooklyn at my expense. This should be done soon, because I believe Keck will not be there in August. Have Berkeley send the bill to me for the cartage both ways.

Sincerely Yours,

Reuben Frankel

5 Y 2934
CALIFORNIA
PUZZA



Dear Edith,

Your generosity
is greatly and
deeply appreciated.

Believe me that
being with you at
all times is a
privilege.

May our friendship
continue forever
and the New Year
bring a semblance
of happiness to
each of us.

Sincerely,
Adeline

1948

January 2, 1948

Dr. Louis Finkelstein, President
The Jewish Theological Seminary of America
Broadway at 122 Street
New York 27, N. Y.

Dear Dr. Finkelstein:

Referring to our letter of
December 11, 1947 concerning the portrait
of Professor Alexander Marx by the artist,
Jack Levine, this letter should be corrected
to read:

The artist will retain reproduction rights to this painting, except that permission is granted to the Jewish Theological seminary of America and affiliated organizations to reproduce the painting for non-commercial purposes. It is understood that each time the painting is reproduced the name of the artist, Jack Levine, will appear with reasonable prominence immediately below the painting as reproduced.

Very truly yours,

THE DOWNTOWN GALLERY, Inc.

by Edith G. Halpert, Pres.

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

MARKET 1-1112

January 2, 1948

Dear Mrs. Halpert:

Please pardon my delay in following up our telephone conversation of December 22d. The Holiday Season, and then I got a lot of work, and have had my annual New Year's bout with the flu.

First of all, I should like to apologize if any passage in my letter from Chicago seemed ambiguous. You may rest assured that I shall not publish anything about the Pete matter until March, shall print nothing on it without giving you ample opportunity for rebuttal, and have never thought of scoring a quick journalistic sensation with this material.

At the same time, I regret to say there were also marked ambiguities in our telephone conversation of the 22d as well as in our recent discussions at the Downtown Gallery. I did not point them out at the time because I did not wish to seem captious or disagreeable. I now feel, however, that this was a mistake. A whole succession of these minor disagreements could well have been a major explosion which I am anxious to avoid. Therefore, timeous as it may be in some respects, I feel it would be best to review one episode in detail. I am depositing a carbon copy of this letter in my private files, but I hope I shall not have occasion to refer to it again.

On July 21, 1947, I ran across evidence to show that certain paintings which have passed through your hands and which are ascribed to Harnett are actually by John F. Pete. Everything indicated that you were the victim of these forgeries rather than their instigator, and that they took place a long time ago. It seemed by no means impossible, however, that they might still be going on, and I therefore determined to find out.

I took a little Pete from Island Heights and sold it, through an agent, to your agent in Philadelphia. There was nothing on the back of this picture when it was sold to Mr. David except a check-mark in the upper right hand corner which I placed there myself. Photographs and documents covering this entire transaction were deposited, signed by witnesses, dated and sealed, in safe-keeping at that time. Mr. David, by the way, told my agent that the picture was a copy of a Pete.

On December 12, 1947, I called on David David in Philadelphia and among other things, was told by him that he had purchased a Pete last summer, but had since sold it to you.

On December 17, 1947, I called on you at the Downtown Gallery, to tell you the story of what I had found. I began by inquiring if you had acquired any new Harnetts or Petes lately, and you said you had not, except for

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THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

BARFIELD 1-1112

Page Two

a small drawing of Harnett's mother. I then showed you the Chalfant photographs and told you the Chalfant story, at which point you brought forth two paintings by Hope, and we discussed Harnett imitators in general.

My next step was to tell you the story of the Pete-Harnett discoveries. When you saw that I had a photograph of the little Pete I had sold to Mr. David, you went and got out the original, along with two Harnetts of peaches with flies on them. These three pictures were shown me at one and the same time, contrary to your assertion that the Pete was shown me along with the Hopes; this was at least an hour later than the incident of the Hopes.

I had a feeling at that moment that you were confused by this turn of events, and I have felt since that if I had not then and there blurted out the story of the picture, you would have told me it was a Harnett. Before I removed it from the frame, you said that Mr. David had not represented it as being by anyone in particular, and that you had cleaned it yourself. After I discovered the faked inscription on the back, you stated that you had not looked at the back. But the reverse side of the picture bears, in addition to the inscription giving it to Harnett, the letters "GB" inside a circle; this, you said, was your gallery's mark, and I have not been spending a year with the Henry scrapbook, full of notations in your own handwriting, without being able to hazard a guess as to which member of your staff placed these circled initials there. I find it difficult to believe that a dealer of your experience could have cleaned a picture herself and placed her own mark on its back without seeing that it also bore an inscription ascribing the picture to an artist in whom she specializes.

On December 18th I called on you once more. I did not bring my own photographs with me, and so we used yours. Your photographs bearing on this question are divided into two books, one devoted solely, exclusively and completely to paintings you believe to be by Harnett, and one to works of his imitators and painters of similar tendencies. A photograph of the Pete in question was in your Harnett book, immediately next to one which it closely resembled, pasted to a sheet of paper headed "Harnett" and bearing Oliver Baker's negative number, D6 361. Despite your assertion to the contrary, there were no parallel pictures by other artists in your Harnett book; I examined it very carefully at the time, since precisely this point passed through my mind. You will remember, for instance, that we compared the presumed Harnett of the dollar bill and the Ford's Theater program with the Brooks of the same subject. The Harnett was in the Harnett book and the Brooks in the other collection.

Furthermore, Mr. Baker told me, in a telephone conversation on December 26th, that his negative D6 361 is listed as a Harnett, and his description of the picture tallies with the one in question. You do not have pictures photographed as Harnetts unless you believe them to be by that artist.

Actually, your opinion of this picture is not a matter of first importance to me, one way or another. I go into this sequence of events only to keep the

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

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SAN FRANCISCO 19, CALIF.

DARFIELD 1-1112

Page Three

record straight. What is important is that the experiment of floating a Pete through the ordinary channels of the trade has proved two things - that the forging of Petes as Harnetts, in this case by means of an inscription on the back, is still going on, and that not all of these pictures bear Pete's signature.

I am sure you will agree that, in order to get to the bottom of this mystery, that forged inscription must be submitted to a handwriting expert for comparison with the handwriting on other paintings in the suspected group. Therefore, I feel it was not wise of you to return the picture to Mr. David. If that painting should be lost or destroyed, or if the inscription on its back should be effaced, that fact would be an obvious confession of guilt in this matter. In order to tell Mr. David to be careful with the picture, I phoned him on December 24th, but was informed by his son that he had gone away for a week and could not be reached. The younger Mr. David denied knowing anything about this incident, and so I let things rest at that point. I must, therefore, renew my request to you to submit this picture for me to further study as proposed above. We have already lost one week; the sooner I get the picture, the sooner our meeting with Mr. Rosen and others can take place. I feel it would be best if it were sent out here rather than held for examination in the east because the country's leading authority on forged documents and handwriting in general is in Los Angeles. I am making an appointment to see him on or about January 14th. I put it at that time in order to give you a chance to send me the picture before I go. I am sorry that this will force the postponement of our meeting until the end of the month, but there will still be plenty of time to hold it before the publication deadline.

I also phoned Mrs. Smiley the day before Christmas and was informed that one of the men who accompanied you to Island Heights was a Mr. Clifford, who had phoned her from Philadelphia on the day after your visit. Mrs. Smiley did not tell me why Mr. Clifford phoned, nor did I inquire. This I take to be Henry Clifford of the Philadelphia Museum. I have written him to give me his impressions of what he saw at Pete's studio, and to attend our meeting, and have just received a completely non-committal reply.

I have also written Mr. Rosen to find out what Harnetts he has worked on. It is possible that he may not have studied or restored any of the suspected pictures.

As to your statement that the models at Pete's are not the same as those involved in the pictures, that is a question we will thrash out later. I believe I can prove they are the same, and without the slightest shadow of a doubt. The rarity of the models is not a matter of great importance; the question is not how rare they are but whether or not Harnett ever had them. Before you decide, however, that the lamps, at least, are very common, I advise you to look up some of the literature on the subject, like Arthur K. Hayward's "Colonial Lighting".

San Francisco Chronicle

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SAN FRANCISCO 19, CALIF.

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Page Four

In our telephone conversation of the 23rd you said something about being glad to know that there is an important school of 19th century American still life painters. Here we are in complete agreement, but this was the first time you ever said anything of the sort. Previously you had always spoken of Pete in terms indistinguishable from contempt. I am glad that your visit to Island Heights made you think otherwise. My whole slant in this matter is, and in published articles will always be, that we are discovering a new artist, John Pete, who is much better than anybody ever thought he was. I shall not attempt to diminish Harnett's glory in the slightest, nor shall I hold anyone up to ridicule for confusing the two or falling for the fakes. As a matter of fact, as I shall point out in my article, the mistake was quite natural, since seven of the thirteen paintings in your first Harnett show were Petes with forged Harnett signatures or ascriptions. At that time there was not enough to go on to make the distinction clear, and the error has persisted simply because the matter has not been thoroughly explored until now.

I realize that there are embarrassments for you in this situation, but I also know that you are as anxious as I to get to the bottom of it. I am sure you will realize, therefore, how important it is for me to have the picture I sold to Mr. David at the earliest possible moment, and I should also like to request that you send to Mr. Keck, for examination and possible uncovering of Pete's signature, the following pictures from the Downtown Gallery: "Research," "For Sunday Dinner", and "The Artist's Table". The last two contain precisely the scuffed-up and painted-over passages beneath which we have found Pete's signature in several instances. I shall be very glad to defray all expenses involved in this examination.

I deeply regret the necessity of challenging any of your statements, as I have done above. You will appreciate, however, that in addition to my responsibilities toward you and to the owners of the pictures involved, I also have a responsibility to determine the truth, and for this I have been subsidized by one of the country's great scholarly foundations. I recall with great pleasure the friendly atmosphere in which this collaboration began, your kindness to me in Connecticut, and many other things. I feel, however, that we must understand each other completely and out in the open, and I am sure we shall be able to work together henceforth without friction or cross-purposes.

Sincerely yours,



Alfred V. Frankenstein

AVF:dm

2423 Patricia Ave
Los Angeles 34 Cal
Down Town Gallery, New York
Gentlemen:— Will
you kindly give me
some idea^{to} for insurance
purposes, the approximate
value of a Harrell
canvas, 8x12, which
came to us from my
husband's family, some
35 years ago — At that
time, we were unable to
get any information con-
cerning William Harrell;
and it has been only
within the last few
months that we have
found that he was —

discovered ² ~~in~~ ³⁸ and from
what I gather, in your
gallery - Our Canvas
is an exact picture of
the one owned by the
Philadelphia Museum of
Art, and as does the Philadelphia
Canvas, it depicts ink,
will, leather bound book,
letter, envelope and
money - a \$5 Bank
note and a copper penny
- The Philadelphia Canvas
was done in 1877 and
ours is dated 1878 -

We should appreciate
greatly your estimate of
its approximate ^{value} - Thank
you, and most sincerely
(Thos) "H.L." McCune -
Jan 5 - 48 - over

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

We would just consider
 selling this camera +
 M. 16 - M. C.

1. The first part of the document is a list of names and addresses, which are arranged in a columnar format. The names are written in a cursive script, and the addresses are written in a more formal, printed style. The list includes names such as "John Doe", "Jane Smith", and "Robert Johnson", along with their respective addresses.

2. The second part of the document is a series of short, handwritten notes or entries. These notes are written in a cursive script and are arranged in a columnar format. The notes appear to be a list of items or a series of observations, but the specific content is difficult to discern due to the cursive handwriting.

3. The third part of the document is a series of short, handwritten notes or entries. These notes are written in a cursive script and are arranged in a columnar format. The notes appear to be a list of items or a series of observations, but the specific content is difficult to discern due to the cursive handwriting.

4. The fourth part of the document is a series of short, handwritten notes or entries. These notes are written in a cursive script and are arranged in a columnar format. The notes appear to be a list of items or a series of observations, but the specific content is difficult to discern due to the cursive handwriting.

5. The fifth part of the document is a series of short, handwritten notes or entries. These notes are written in a cursive script and are arranged in a columnar format. The notes appear to be a list of items or a series of observations, but the specific content is difficult to discern due to the cursive handwriting.

1. The first part of the document is a list of names and addresses, which appears to be a directory or a list of contacts. The names are written in a cursive script, and the addresses are listed below them. The list includes names such as "J. H. Smith", "W. J. Jones", and "A. B. Brown", among others. The addresses are also written in cursive and include street names and city names.

[The page contains several lines of handwritten text in Urdu script, which is mostly illegible due to extreme blurring and low contrast.]

New York World-Telegram



New York 15, N.Y.

January 5, 1948.

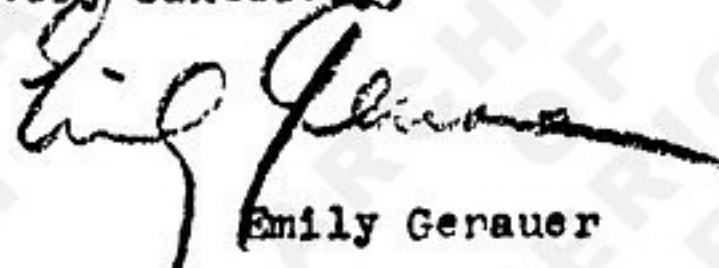
Dear Mrs. Halpert,

I'm going to ask you to hold out the Breinin portrait of Dr. Piccard, if you will, please. After all, this is the work reproduced in the book, and it should be included in the show. The other portrait of which you spoke might very easily be sent to Philadelphia instead, since they are not "committed", as it were, to one work rather than another. If it's really as good, it may win the prize anyway. Besides, you say there is no large cash consideration involved - just the honor. I had thought the artist might consider it an honor to be named among my own favorite "50", and so exhibited.

A number of pictures I had selected were also nominated by museum directors - apparently some of them have good taste, too - for shows of their own. In only one case, the Davis, have they not been willing and pleased to let me have it and make another selection. One or two others, it is true, will be missing, but only because of complete physical inaccessibility. If Breinin has any feelings about this matter you might point out to him that if provincial museums rate the work of contemporary artists like himself high enough to show it, it is in no small part due to the constant co-operation and build-up they have received from the New York critics. Incidentally, I expect that the show of my own selections will also come in for its share of newspaper space.

Thanks for telling me about this. I hope everything will be arranged satisfactorily and Breinin's portrait of his Chicago doctor friend will cop the Philadelphia portrait prize.

Very sincerely,


Emily Gerauer

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The Society of the Four Arts

Palm Beach, Florida

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January 5, 1948

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Mrs. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Enclosed is check from the Fidelity and Guaranty Insurance Corporation in the amount of \$525.00, covering the insurance allowed on injury to the painting "Super Table" by Stuart Davis.

Hoping that this will be satisfactory to you, I am

Very truly yours,

Ann Poeller

Director

encl.

January 6, 1948

Mr. Bartlett Hayes, Jr., Director
The Addison Gallery of American Art
Andover, Massachusetts

Dear Bart:

I am enclosing the available data on the
weathervane Horse. I am sure you will find
that he is quite up to an Andover stable.

Sincerely yours

EGH:ls

THE JEWISH THEOLOGICAL SEMINARY OF AMERICA
NORTHEAST CORNER, BROADWAY AND 122ND STREET
NEW YORK 27, N. Y.

OFFICE OF THE PRESIDENT

January 6, 1948


Dear Mrs. Halpert:

Thank you very much for your letter of January 2nd. The terms and conditions outlined therein are entirely acceptable to us.

I am enclosing a check for \$500. to Mr. Jack Levine, and the balance due him will be paid upon delivery of the painting.

With all good wishes,

Faithfully, as ever,


Louis Finkelstein

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

efl

PHILADELPHIA MUSEUM OF ART

PARKWAY AT 26TH STREET

MEMORIAL HALL
PARKSIDE AVENUE

PHILADELPHIA 30
TELEPHONES POPLAR 0300

RODIN MUSEUM
PARKWAY AT 22ND STREET

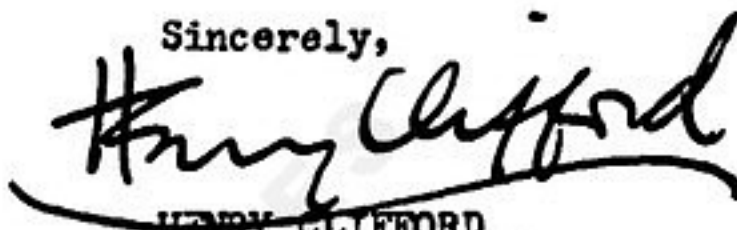
January 7, 1948

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51 Street
New York City, N.Y.

Dear Mrs. Halpert:

At last some evidence! I hope they help. I am so sorry the others didn't get done, but may be these will be enough to bolster your argument.

Sincerely,



HENRY CLIFFORD
Curator of Paintings

HC:uef
Photos encl.

January 8, 1948

Mr. Joseph G. Butler, Director
The Butler Art Institute
524 Wick Avenue
Youngstown, Ohio

Dear Mr. Butler:

Under separate cover I am sending you the three cuts which appeared in the Christmas catalogue. We have none of the Spencer picture, but you have the photograph from which you can work. The biographical notes have already been sent to you.

I think it would be advisable to send the Harnett to Mr. David Rosen, c/o the Philadelphia Museum of Art, Parkway and 26th Street, Philadelphia, Pa., where he has one of his three laboratories, since he is now located there.

My best wishes for a Happy New Year to you and Mrs. Butler.

Sincerely yours

EGH1a

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January 9, 1948

Mr. Edmund J. Kahn
1203 Cotton Exchange Building
Dallas, Texas

Dear Mr. Kahn:

Thank you for your letter of
January 7th.

We substituted another painting in the Currier Gallery exhibition, so we would appreciate it if you would return the picture you decide not to keep directly to us.

Though Mrs. Walpert and I feel that both paintings are representative of Sheeler, there is no doubt that the oil, POWERHOUSE, is the more important example. This was not at the gallery when Roy Neuberger was here. Do take your time about making up your mind, a day or two more or less will make little difference to us.

Mrs. Walpert joins me in sending our best regards to Mrs. Kahn and yourself.

Sincerely yours,

Charles Alan

January 10, 1949

Mr. William G. Constable,
Curator of Painting
Boston Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Constable:

At the suggestion of David Rosen, I am asking
you a very special favor.

Can you have the entire Violin portion of your
Harnett painting x-rayed in your laboratories
at our expense? We need this urgently for
comparative purposes with another Violin paint-
ing by the same artist. If it requires more than
one film, can that be done?

I cannot tell you how grateful I will be for
your prompt cooperation in this matter. I
should like to have the film sent to me by
registered air mail. The bill may follow in
the ordinary channels.

Many thanks and my best regards.

Sincerely yours

EGHla

January 10, 1948

Mr. Franklin S. Fisher
214 East 41 Street
New York 17, N. Y.

Dear Mr. Fisher:

Mrs. Halpert has asked me to write you inviting you to a meeting of the Dealers in American Art to be held at 5:30 P. M., Tuesday, January 13th, at The Downtown Gallery. At that time you will be able to answer questions and to expand your ideas on this promotion.

Would you let us know at the earliest possible moment whether or not you will attend?

Sincerely yours,

Charles Alan
Associate Director

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REPORT OF MEETING with MARY ANN SNOW HARMSTAD

January 11, 1948

Mrs. Harmstad is very old. She must be well over 70, if not over 80 years old. She lives in the same house as she was born in. Her father, E. Taylor Snow, was an artist, was connected with the Pennsylvania Academy of the Fine Arts, was a member of a circle of Philadelphia artists of the latter half of the 19th century. Mr. Snow's portrait by Thomas Eakins is still in his daughter's possession. He also owned, and his daughter still retains many paintings of the period as well as all sorts of memorabilia, letters, etc. etc.

Mr Snow was a very close friend of Harnett. He was one of the few people ever permitted to enter Harnett's studio. After Harnett moved from Philadelphia to New York, Mr Snow visited him almost every Thursday when he journeyed to New York. Harnett often visited the Snows, making special trips on holidays, anniversaries, birthdays, etc. Mrs Harmstad especially recalls his trip one Christmas when he presented her with a small painting, and on her birthday when she was ill with the measles. Her recollection of Harnett is very clear, she can talk at length of his appearance, of his manner, repeat things he said. She always called him "Uncle William", and still does occasionally when speaking of him.

In Mrs Harmstad's house at present there are six paintings by Harnett hanging (seen by the writer personally). In the parlor is a somewhat sketchy painting of mug, pipe, sack of tobacco, etc. very similar to "Old South Carolina" which was in the Hughes Collection. In fact the Harmstad painting appears to be a first version of the Hughes painting. Also in the Harmstad house is a very small painting (about 4 by 5 in.) quite dark and blue in tone, very meticulously painted, which, when examined under a bright light and with a strong magnifying glass, disclosed no signature or date. This painting is on canvas, on a small stretcher. Upstairs there are four paintings, all fruit pieces. Three of these are early examples, more boldly painted than the later Harnetts. These three paintings, each of which includes a variety of fruits, are remarkable mainly for their fine movement and organization, and their sensitive painting of textures. These three paintings each bears the characteristic Harnett signature, but are NOT dated on the canvases. The fourth painting is almost identical with "After Lunch" at the Downtown Gallery. It shows the whole peach and half peach, but the two flies are omitted. This painting is signed and dated (1877).

The writer personally saw a pair of snuffers shown in Harnett paintings, also two candlesticks used as models in still-lives. Mrs Harmstad owns a great number of books once owned by Harnett and used as models. She describes at length the care with which Harnett purchased books to serve as models, how fussy he was about their sizes, textures, colors, etc. All these books bear the autograph of Harnett in his own handwriting. Mrs Harmstad owns other objects used as models. Most important, she has, packed away in a store-room, what she describes as "a great many" photographs of Harnett paintings taken at the time the paintings were completed. These are mounted on cardboard and each is signed by Harnett to indicate that they were painted by him. Mrs Harmstad also owns a number of letters from Harnett to her father. She was too ill the day the writer visited her to dig out these items. She states that Harnett had almost all his paintings photographed. His method of selling was to send a photograph to a collector or dealer who had indicated his interest in making a purchase. Since Mr Snow was a good and close friend, as well as a fellow artist, Harnett very often sent him an

extra prints of the photographs.

Mrs Harmstad looked at the photographs of Harnett paintings brought by the writer. She speaks very definitely about the characteristics of Harnett's work, particularly about its superb organization. She was shown the photographs of the Harnett paintings in the Detroit Museum, the Smith College Museum, and the Peto in the Barnes Collection, all without comment by the writer. When she looked at the Peto she turned and asked: "Was this painted by Mr. Harnett?" When told it was by Peto (an artist with whom she was not familiar) she pointed out how uncharacteristic the composition was for Harnett. She compared it with the Detroit Harnett and was very vehement in her opinion of anyone who might believe the two paintings were by the same hand. She never saw an original rack painting by Harnett, but when shown the Museum of Modern Art painting considered that it had all the correct qualities. Comparing it with the Peto rack she was again amazed that it could be thought the two paintings were by the same artist. In this connection she quoted Harnett about the use of imagination in painting, how he never copied exactly, how he was more interested in the "qualities" of the objects he painted rather than creating a completely factual duplication. That was why he was so extremely careful about the objects he collected as models.

When Harnett died Mr Snow arranged the auction of his paintings and other effects in order to raise money for Harnett's sister, who survived him.

Mrs Harmstad spoke at length about Harnett's illness, thought at the time to be rheumatism, and arthritis. She tells how Harnett, toward the end of his life painted while in the greatest agony - and she remembers well her father's astonishment that this man was able to produce these remarkable paintings.

J. KAHN & COMPANY

INCORPORATED

COTTON MERCHANTS

DALLAS 1, TEXAS

January 12, 1948

ROBERT HAYER, PRESIDENT
J. STAVELY, VICE PRES.
E. J. KAHN, TREASURER
H. S. STERNBERG, SECRETARY

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AIR MAIL

The Downtown Gallery,
32 East 51 Street,
New York 22, N. Y.

Gentlemen:


I am enclosing check for \$1200.00 having decided to keep POWERHOUSE. The tempera is being returned to you by express today.

Being an amateur I am curious as to why Mr. Sheeler does not sign his paintings and would appreciate a word of explanation from you when next you write.

You were certainly kind in allowing me to have both paintings on approval and I want to thank you again.

With best regards, I am,

Sincerely,


Edmund J. Kahn

EJK/ek



MUSEUM OF FINE ARTS

Department of Paintings

BOSTON MASSACHUSETTS

January 12, 1948

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am having the violin portion of the Harnett x-rayed for you. The x-ray is being taken today; but our x-ray department is extremely busy and I don't know when the films can be developed and sent to you. It should, however, reach you in the near future. If the violin can't be covered on one film, then two films will be taken, which will overlap. The cost of each film is ten dollars.

Sincerely yours,

W. G. Constable

wgc:c

W. G. Constable
Curator of Paintings

PHILLIPS MEMORIAL GALLERY

1600 TWENTY-FIRST STREET, N. W.

WASHINGTON 9, D. C.

Duncan Phillips, Director
Marjorie Phillips, Associate Director
Elmira Bier, Assistant to Director

January 12, 1948

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of January 7th rectifying the mistake that someone made here in saying you wanted picture #7 in James McLaughlin's show (entitled "Mexican Jug"), instead of the miniature "Plate of Fruit" by him, price of which is \$35. Mr. McLaughlin had understood you wanted the small one, but the two young men who were at the door and had talked to you were so sure you wanted #7 that Mr. McLaughlin ~~me~~ write to you. We will send the little "Plate of Fruit" (price \$35), together with Laughlin Phillips' little picture.

Mr. Phillips told me that you wanted copies of the correspondence to us from Alfred Frankenstein, and I am enclosing copies herewith. Mr. Frankenstein had been in the Gallery a year or two before with his wife the violinist, Sylvia Lent, and we had sent him a copy of Mr. Watkins' book, The Language of Design, for review. That is the only connection we had with him previous to the Harnett matter.

I, too, was sorry to have missed you during your visit here. With best wishes for a good New Year,

Sincerely yours,

Elmira Bier

ENC.
EB:T

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MUSEUM OF FINE ARTS
Department of Paintings

BOSTON MASSACHUSETTS
13 January 1948

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Yesterday and today Mr. Young tried to get an x-ray of the Harnett. Despite trying a wide range of variations of frequency, nothing could be obtained. The explanation is that the painting has been relined, probably with a mixture of white lead, which is impervious to the x-ray.

Sincerely yours,

wgc:c

W. G. Constable
Curator of Paintings

January 14, 1948

Mr. Frederick Behr
271 Madison Avenue
New York 16, N.Y.

Dear Mr. Behr:

In accordance with our telephone conversation I enclose herewith the following papers in connection with apartment 5C, 32 East 51st Street:

- (1) Copy of lease with Jana Pospisilova for the period from October 1, 1947 to December 31, 1948 at \$900 per annum furnished.
- (2) Copy of our application for adjustment of rent.
- (3) Order from Office of Rent Control fixing rent at \$55 per month instead of \$75.

I discussed this matter with one of the representatives at the Office of Rent Control and told them that I think we are entitled to the difference in value between furnished and unfurnished as well as a 15% increase, because the lease runs from October 1, 1947 to December 31, 1948. I was told that they could not consider the 15% increase as the rent first had to be fixed on a furnished basis and then we could apply for the 15% increase, but since it was after December 31, 1947 the 15% increase cannot be obtained.

This seems utter nonsense and grossly unfair. The \$75 lease rental is a most modest rental for the apartment. I hope you will be able to convince them of this fact and have the rent fixed at \$75 per month.

Sincerely,



Irving M. Schwarzkopf

IMS:FO
Enc.

Lillian Hellman

63 EAST 82ND STREET
NEW YORK 28, N. Y.
JANUARY 14, 1948

DEAR MRS. HALPERN:

I THINK YOU WILL REMEMBER THAT A YEAR OR TWO AGO I CAME IN AND SPOKE TO YOU ABOUT TAKING BACK THE KUNYOSHI. SINCE THEN I HAVE TRIED VERY HARD TO LIVE WITH THE PICTURE, BUT I AM AFRAID IT DOES NOT REALLY FIT INTO THE HOUSE. WOULD YOU DROP ME A NOTE AND TELL ME IF YOU WOULD STILL BE WILLING TO TAKE IT BACK?

I HAVE BEEN AWAY A GREAT DEAL THE LAST YEAR BUT I DO WANT TO STOP IN AT THE GALLERY VERY SOON.

I HOPE THIS IS A HAPPY AND FINE YEAR FOR YOU.

MOST SINCERELY,



LILLIAN HELLMAN

MRS. EDITH HALPERN

WAR ASSETS ADMINISTRATION
REGION 2
P.O. BOX 216
NEW YORK 5, N.Y.

In reply refer to:
RNY-DCS-S-ACK

SALES & INFORMATION
CUSTOMER SERVICE CENTERS

NORTHERN BLVD. & 45TH ST. L.I.C., N.Y.
125-135 FIRST ST., NEWARK, N.J.
190 DELAWARE AVE., BUFFALO, N.Y.
BLDG. 40, WATERVLIET ARSENAL, ALBANY, N.Y.

January 14, 1948

The Downtown Gallery
32 East Fifty-first Street
New York 22, New York

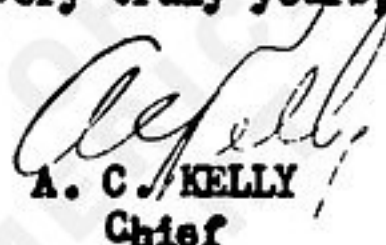
Attention: Mr. Charles Alan

Gentlemen:

Thank you for your inquiry of
December 30, 1947 requesting information
relative to the sale of oil paintings.

A check of our records has been
made and the item mentioned above has not
been declared surplus for disposal by War
Assets Administration. May we suggest
that you contact the Office of Information,
Washington, D. C., and request further in-
formation concerning sales of the paintings
in which you expressed an interest.

Very truly yours,


A. C. KELLY
Chief

Correspondence Branch
Customer Service Center

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LAW OFFICES

WITTENBERG, CARRINGTON & FARNSWORTH

70 WEST 40TH STREET, NEW YORK 18, N. Y.

January 14, 1948

Mr. Alfred V. Frankenstein
San Francisco Chronicle
Fifth and Mission Streets
San Francisco 19, Calif.

Dear Mr. Frankenstein:

Mrs. Edith Halpert of the Downtown Gallery has told us of the proposed committee which is being formed concerning works of Harnett. Among other things in connection therewith she has transmitted to us copies of some of the correspondence with you. We have ourselves spoken to some of the proposed members of the committee and after such talks have come to the conclusion that it would be best that all questions of proof be decided by the committee.

Naturally we are anxious to have the committee meet as soon as possible and commence its considerations. We have informed Mr. Moe that we would place all necessary documents before him and the committee for its examination by such experts as may be required.

We would appreciate it if you could arrange to be with the committee at the earliest possible date. May we hope that you will arrange with them for an early meeting.

Very truly yours,

WITTENBERG, CARRINGTON & FARNSWORTH

PW/sl

By:

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January 15, 1948

Mr. Samuel David
5319 North 16th Street
Philadelphia, Pa.

Dear Sam:

One of the important arguments at the proposed meeting will be the fact that directly after Harnett's death, and until 1939, his prices were so low that there was no object for any one to forge his signature. The best illustration we can offer is the price list in Miss Hedges' collection. I know she will not want to give up her catalogue, but since we have a duplicate in our files, I am sending it to you by registered mail with the request that you copy from her catalogue the price list in the latter, placing them in exactly the same position in relation to the item numbers.

If possible, it would be most desirable for her to inscribe our catalogue with a notation that the prices are exact copy of those in her catalogue. We should like this done at the earliest possible moment. You know how urgent the matter is and how little documentation we have succeeded in obtaining.

Another important bit of evidence -- and possibly the most important -- is obtaining from Mrs. Harnsted the photographs which she has in the famous trunk on the third floor. If she refuses to give those up, and if she refuses to have these re-photographed, as well as the many objects used by Harnett now in her collection, the other alternative is to have two witnesses actually see these various objects. Mr. Henri Marceau, the director of the Philadelphia Museum has volunteered to be one of those witnesses. Charles Alan and you can be the others. Marceau of course would be the key man in this situation because of his position as director of one of the most important museums and his great personal charm, I have a feeling that Mrs. Harnsted would break down. Charles would like to visit her again bringing the two paintings which your father and I purchased from her on the fateful shade-pulling day. According to Charles, she was willing to examine these two paintings with the idea of endorsing them. I am too tired to attend to any of these details myself and Charles has volunteered to carry on for me. I know that you are sympathetic in the situation and you are just as eager as I am (because we are both involved) and because a man of Frankenstein's character should be stopped in his malicious project. I know too that you are a swell guy and are willing

6101 21 112126

Mr. David #2

to help even with such an obstacle as Mrs. Harmsted. From what Charles told me, she breaks down completely in the glow of your personality. See what you can do about making a date for this meeting at the earliest possible moment. I saw Francis Taylor, the Director of the Metropolitan Museum and his attorney, who are very indignant about the situation but who realize that unless we can present some documentary evidence, we are completely licked.

Wont you phone me immediately, reversing the charges, so that we can prepare our program and see whether the matter can be postponed a few days.

My best regards and many thanks for your cooperation.

Sincerely yours

EGHla

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 17, 1948

Harnett

Manager
Gimbel Art Galleries
Gimbel Brothers
Philadelphia, Pa.

Dear sir:

You will probably recall that in October, 1936, we arranged an extremely successful exhibition of American Folk Art in your galleries. We have always remembered that very pleasant association.

Now we are in the process of documenting certain paintings by William M. Harnett (1848-1892) recently sold by the Downtown Gallery. Harnett was a Philadelphia artist, and the paintings were originally purchased by a Mr. William Hughes or a Miss Helen R. Nugent. They were sold by Gimbel's when Mr. Kelly was employed in your art galleries. We are interested in obtaining copies of sales records and, if possible, copies of photographs of paintings sold to these collectors between the years 1885 and 1892, as well as records of subsequent sales.

Mr. Charles Alan, Associate Director of the Downtown Gallery, will be in Philadelphia on Monday, January 19th. We will call on you at that time and any information you can give him regarding these Harnett paintings will be greatly appreciated.

Thanking you for your cooperation, I
remain

Sincerely yours,

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OLIVER B. JAMES
ATTORNEY AND COUNSELLOR AT LAW
SECURITY BUILDING
PHOENIX, ARIZONA

TELEPHONE 2-2287

19 Jan 48

Dear Mrs. Hulford:-

I cannot resist writing you that I have had the idea of hanging, in my office, the Ryder "The Canal" (1842-4) with the Shubert and Spencer.

It is extraordinary the harmony of these three pictures.

Wonder what Ryder would have thought. Suspect he would approve.

Sincerely yours,

Oliver James

Gimbel Brothers

Philadelphia

January 21, 1948

Miss Edith Gregor Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

Dear Miss Halpert:

Your letter of January 17th concerning the paintings by William M. Harnett has been referred to me.

Incidentally, Mr. Kelly died a few years ago and before that he was associated with us in our Art Gallery and therefore had not been at Gimbel Brothers for some years.

I have also talked with Mr. Churchill and Mr. Ellis Gimbel but they are unable to give me any information which will be of help to you.

We regret exceedingly that we are unable to be of any assistance to you.

Cordially yours,

Reeves Wetherill
Reeves Wetherill

HW:rk

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LAW OFFICES

WITTENBERG, CARRINGTON & FARNSWORTH

70 WEST 40TH STREET, NEW YORK 18, N. Y.

January 22, 1948

Mr. Alfred V. Frankenstein
San Francisco Chronicle
Fifth and Mission Streets
San Francisco 19, Calif.

Dear Mr. Frankenstein:

Thank you for the cooperation extended by your letter of January 20th. Specifically responding to the suggestions made by you:

1. We agree with you that the group ought act in a purely consultative and advisory capacity.

2. All of the names contained in your list are acceptable.

3. We believe that it would contribute to the spirit in which the committee moved if one of its members, preferably Mr. Moe, who is to act as Chairman, were to issue the invitations and handle the arrangements.

4. The three persons who accompanied Mrs. Halpert to Island Heights were Henry Clifford, Henri Marceau and David Rosen.

5. The little picture from Island Heights is still in our possession. We are prepared to submit it to a member of the American Society of Questioned Document Examiners. In order to expedite matters we would be willing to forthwith submit it to such person provided that you are ready to forward to such examiner the inscriptions which you wish to use as a basis for comparison. This might be done even before your arrival in New York, and thus save time.

You refer to other evidence which you might be able to submit. In our opinion it would contribute to both the importance and dignity of the advice which we shall expect to receive from the committee if all available

LAW OFFICES

WITTENBERG, CARRINGTON & FARNSWORTH

70 WEST 40TH STREET, NEW YORK 18, N. Y.

Mr. Alfred V. Frankenstein

-2-

January 22, 1948

material were disclosed before the hearings so that there could be no element of surprise at the hearings and unpreparedness to meet any presumed issue. For that reason we would suggest that if there is any evidence to be submitted that we be apprised of it.

It would, of course, assist greatly if we knew the titles and owners of the pictures whose authenticity is to be brought in question. May we also know whether or not you would object to our seeing Mr. Keck at the Brooklyn Museum and discussing the matter with him.

We have shown your letter to Mrs. Halport. Needless to say she was gratified both with its contents and your kind expressions.

Cordially yours,

WITTENBERG, CARRINGTON & FARNSWORTH

PW/sl

By:

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January 22, 1948

Mr. Richard S. Davis
Senior Curator
Minneapolis Institute of Arts
Minneapolis 4, Minnesota

Dear Mr. Davis:

I have been advised that you have in your collection
a painting by Peto entitled "Reminiscences of 1865".

May I trouble you to send me a photographic print
of this painting together with your bill. I shall
be most grateful for your cooperation.

Sincerely yours

EGHla

For to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY *Edith Gregor Halpert, Director* 32 EAST 51 STREET, NEW YORK 22, N. Y.

January 22, 1948

On March 22nd, the dealers in American art will present a multiple exhibition for the benefit of the Welfare Fund of the Artist's Equity Association. The dealers have agreed to contribute 10% of the selling price of each painting by the members of Artist's Equity to the Welfare Fund, and the Equity members are making a like contribution. This painting will be ear-marked for one year, and if sold in the gallery during that period, the dealer-artist contribution will hold.

Of course all the artists represented by the Downtown Gallery will be hung in this exhibition which replaces the usual SPRING Exhibition, but since the exhibition is for the benefit of Equity, paintings by Equity members will be featured. We expect that this will be one of the most highly publicized and best attended exhibitions of American art ever held. Therefore, we urge you to send us a really important new example in every way worthy of the attention these paintings are bound to receive.

As publicity in national magazines must be placed some months in advance, it is urgent that we receive the paintings as soon as possible, so that they may be photographed for reproduction.

We feel that this exhibition will create tremendous interest among old and new collectors, giving them confidence in the importance of contemporary American art. Therefore, your most sincere contribution will benefit you in the future.

Sincerely yours

EGH1a

Telephone PLAZA 3-3707

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January 22, 1948

Colonel E. W. Garbisch
Chrysler Building
42nd Street & Lexington Avenue
New York, N. Y.

Dear Colonel Garbisch:

I am under the impression that I sent you the negative and the two photographic prints of "Miss VanAlen" when we first delivered the painting to you. Would you be good enough to have your secretary look through such material in your files before we check further.

I hope you are enjoying the painting. My very best regards to Mrs. Garbisch:

Sincerely yours

EGH1a

January 22, 1948

Mrs. Josephine Eckert Saunders
Avonwood Road
Haverford, Pennsylvania

Dear Mrs. Saunders:

I hope you don't mind my reducing the price of the horse from \$75 to \$65. When I looked up the records I discovered that the adjustment could be made. Thus, the bill is correct.

I am very pleased that you liked the weathervane and hope that the recipients enjoy it. My best regards.

Sincerely yours

EGHla

Alfred · A · Knopf *Incorporated*

501 Madison Avenue



NEW YORK (22), N.Y.

January 23, 1948

Dear Mr. Alan,

At the suggestion of Mr. Langston Hughes
I am writing you to say that we plan to use the
six drawings by Mr. Jacob Lawrence as illustrations
in Mr. Hughes's next book of poems once they have
been accepted as satisfactory by Mr. Hughes and
ourselves. We wish to have it understood that we
are free to use the illustrations not only in the
book itself but for advertising, publicity, and
promotion purposes in connection with the book.
We should have the illustrations in hand not later
than March 15, 1948.

I shall appreciate your writing me, after
consulting Mr. Lawrence, that the stipulations are
agreeable.

Sincerely yours,
for ALFRED A. KNOPF, Inc.

Herbert Weinstock

hw;jc

PUBLISHER OF BORZOI BOOKS

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Charles A. Alan, Esq.
Downtown Gallery
32 East 51st St.
New York, N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SAN FRANCISCO CHRONICLE
The City's Only Home Owned Newspaper
Fifth and Missions Streets
San Francisco 19, Calif.
Tel: GARfield 1112

January 23, 1948

Dear Mr. Wittenberg -

We seem to be in complete agreement on all points.

Unfortunately, however, I failed to make myself clear on one hand, and I apologize accordingly. When, in my letter of January 20, I spoke of "other things" which I might be able to bring to the meeting I did not refer to additional or previously undisclosed evidence; I simply meant actual objects as opposed to photographs of them. I shall bring to the meeting photographs of models found in Peto's studio, of paintings whose ascription to Peto is not in dispute, of paintings which I believe to be Petos with forged Harnett signatures, and of paintings whose ascription to Harnett is not in dispute. I shall also try to bring some of the actual models and paintings involved as well as photographs of them, but I do not know how many of these I shall be able to assemble for the occasion.

Mrs. Halpert has photographs of all the disputed pictures as well as photographs of all the undisputed Harnetts; and on her trip to Island Heights she must have seen at least some of the models and some of the undisputed Petos. She has also seen all my photographs of these things. If, however, you desire to have me send you copies of these photographs - that is to say, of the Peto models and the undisputed Peto paintings - I shall be most happy to do so to the extent of my ability, I have negatives of most of them, but not all.

Nearly all of the information I have been waiting for has now come in, and within the week or ten days I should be able to send you a preliminary draft of the article on this subject which I shall write. This draft, copies of which will go not only to you and Mrs. Halpert but also to each member of the committee, will cover the entire matter completely and in minute detail, omitting nothing, and will contain a complete list of the questioned paintings. I should be happy to send you that list today, but unfortunately I can't. All my materials are at home; your letter has just arrived at my office, and I have time only to dash off this answer to it before I take a train for several days out of town. I believe that by the time I am in position to send you this list, I shall also be in a position to send you the article, containing everything, in which case it will not be necessary to send you the list separately. But if things do not work out this way, I shall be very glad to forward the list alone.

I have no objection whatever to your discussing this matter with Mr. Keck.

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Permit me to remind you that in my letter of January 20, I said I wanted to send copies of my article to you, Mrs. Halpert, and all members of the committee "so that all concerned may be fully informed of the details of the case and have time to think about them before the meeting is called." I agree completely that, to quote your letter of January 22, "it would contribute to both the importance and dignity of the advice which we shall expect to receive from the committee if all available material were disclosed before the hearings so that there could be no element of surprise at the hearings and unpreparedness to meet any presumed issue." I take this to mean that you will provide me and the members of the committee, well in advance of the meeting, with all the evidence and opinion which you and Mrs. Halpert wish to place before us. I shall certainly send my views and evidence, in full, to all concerned as fast as I can possibly get it out, and you can readily see, since you have stressed this principle, that it cuts both ways. Furthermore, it would be a good idea if all this material were submitted, as mine will be, in writing, so that there can be no question of misinterpretation or misquotation. If you wish to send this to me at once, I shall be glad to incorporate it, verbatim, in the article; otherwise I shall expect to have it placed in my hands when I arrive in New York.

I hereby give you my word that I shall adduce no evidence at the meeting that has not been disclosed to you beforehand, and I shall expect reciprocal courtesy of the same sort from you.

If you will be kind enough to find out for me what handwriting experts in New York are members of the American Society of Questioned Document Examiners, I shall be glad to take up the matter of the small picture with the pencilled inscription with one of them. This is an extremely complex question, with many parts and subdivisions, and I am by no means sure that it can be successfully discussed by mail; at all event, I expect to leave for New York very soon, and if this matter has to be postponed until I get there, you will receive a copy of the expert's report before the meeting takes place.

I shall write Mr. Moe and ask him if he will be good enough to take over the job of issuing the invitations.

I shall be here another week or ten days, and should be happy to hear from you.

Sincerely yours

Alfred V. Frankenstein (signed)

January 23, 1948

Mrs. M. K. McClung
2423 Patriotic Avenue
Los Angeles 34, California

Dear Mrs. McClung:

While I should like to cooperate with you, we are not in a position to furnish such information without actually seeing a painting to be insured. May I suggest that you communicate with your local museum for this data.

May I also ask whether you would be willing to send us a photograph of your Harnett. We shall be glad to pay for a photographic print.

Sincerely yours

EGH1a

Mrs. David S. Jackson 55 Windsor Avenue Buffalo 9, New York

January 24, 1948

Mrs Edith G. Halpert
The Downtown Gallery
32 East 52nd St
New York City

Dear Mrs Halpert,

We are pleased to see that Look Magazine confirms our choice of Galleries. You deserve congratulations for the outstanding role of the Downtown Gallery in contemporary art. It seems to me a remarkable achievement to have four out of the top five artists and to have those same five also the ones voted first by the artists. My husband was very pleased about the article, which really does mean a lot to people (skeptics) who haven't the time themselves to keep up on the artists.

At the same time that I write these words it doesn't seem quite the thing to also ask you to sell our Stuart Davis. However with all this publicity I think this is as good a time as any to send it down. Will you let me know what commission you charge? Also what the price would be to the purchaser.

Mr. Marin wrote me about loaning him "In the Ring". I will ship both pictures next week. He did not say how long he would have to have the Marin but I will write him about it.

Have you any information as to what is to happen to the State Dept. collection? We read in the paper that the paintings are to be sold as surplus war materiel to veterans. We simply can't believe such a foolish thing. If this is true wouldn't it be a good idea for some group to buy up the best pictures, hold them for a few years and then sell them to prove to the people that the Government had made a mistake not to have kept them.

With best wishes, sincerely yours,

Matthe K. Jackson

January 24, 1948

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Mr. Oliver B. James
Security Building
Phoenix, Arizona

Dear Mr. James:

I am fascinated with your new hanging arrangement and can well understand that there would be complete harmony among the three boys.

I too wonder what Rider would have thought. I believe that he would have been very pleased to know that he was hanging with two boys of the 1940's. On the other hand I am sure that both Spender and Sheeler will be very pleased when I advise them of this new family group.

Are you planning to be in New York soon? I look forward to your visit. Meanwhile, I am sending you a tear sheet from LOOK Magazine, illustrating the eleven great artists of which we have five on our list and are boasting subtly by having an exhibition of their pictures.

My best regards.

Sincerely yours

EGH1a

HOTEL PUBLICATIONS, INC.

Publishers of Kirkeby Hotels Magazine

Publication Office: 65 WEST 54th STREET, NEW YORK 19, N. Y.

Phone, Circle 7-2700

January 26, 1948

Dear Edith:

You are a hard female to catch up with! (Never end a sentence, etc., etc.)

Now — something new has been added, for free, and I do want to tell you about it.

En somme, 'tis this: in addition to everything else, a card is being printed, sample as follows:

"Each week a different work of art is displayed on the south wall of the writing room. We hope you enjoy these selections arranged for your pleasure by Mrs. Helen Hackett.

This week we show:

"Flowers" — by Odilin Redon

presented through the courtesy
of

Knoedler
14 East 57 St.
New York "

This card will be placed on every table in the dining room and cocktail lounge, and in every guest room of the four Kirkeby New York hotels, — no charge to the art advertiser.

Most of my dealer friends are pretty thrilled about this. I hope you will be, too, and -- join the happy family for March!

Most of the Top Spending People Are Guests at Some Kirkeby Hotel — Sometime During the Year

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Mrs. Edith Halpert

-2-

January 26, 1948

When do you want to have that Gotham lunch? If not lunch, call me and let me tell you more. I'm becoming the "Lady Bountiful" of the art world! But, seriously, don't you agree that it's pretty wonderful?

Best wishes. Anticipating seeing or hearing from you soon,

Cordially,



Mrs. Helen Hackett
Art Promotion Manager

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York, N.Y.

HH:bk

THE WOMAN'S COLLEGE
OF THE UNIVERSITY OF NORTH CAROLINA
GREENSBORO

DEPARTMENT OF ART

January 26, 1948

The Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

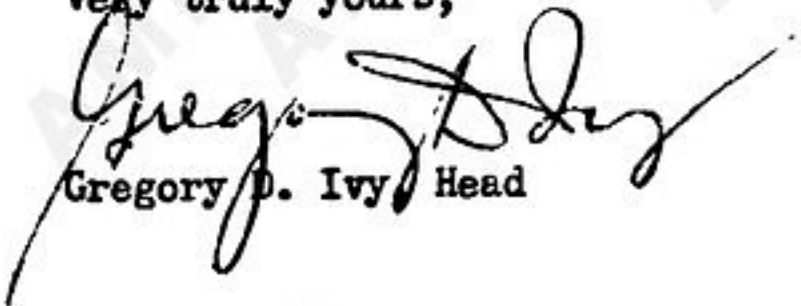
Dear Sirs:

I am much distressed to learn of the damage to the paintings en-route to New York. I personally checked the paintings before they were packed and no scratches or other damage occurred while here. If this is not covered by the insurance in transit please advise me, with names of pictures damaged, amount, etc. and we will see that the matter is taken care of here. The paintings were shipped back to Budworth and insured for double the amount of insurance used in shipping down.

A painting by Edward Stevens was purchased from the exhibition but much interest was expressed in the Marin. An effort will be made to purchase a Marin within the next year but all were agreed that a painting by Marin other than the one sent down would be preferred. We will consult you again in regard to this matter.

Illness caused the delay in the return of the paintings. While I regret this very much it is something that is beyond control or at least we have found no way of complete control. Again my most sincere apologies for the trouble and inconvenience you have been caused.

Very truly yours,


Gregory D. Ivy Head

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Am 23-
Reg 10-Reg

CH 4-0176

FRANK G. HALE



ANTIQUES
PAINTINGS
JEWELRY

HANDCRAFTS
ART OBJECTS
OLD PRINTS

3657 PROSPECT AVE.
CLEVELAND 15, OHIO

27 January 1943

Dear Mrs Halpert,

You must think I am as bad as Mr Rehn about writing letters. Two days after his show here had closed, I finally received my first letter from him. I have been in the throes of getting a show on the walls and off to a good start, so possibly you will understand why I have ~~been~~ ~~if~~ ~~have~~ taken so long to write you. I had to send Mr Rehn a telegram the other day so I asked him then to send you on the information of the gallery which he had in his files. I knew that with that, a letter from me would be of little use beyond the mere formality of showing you what a poor typist I am. I would judge that we could hang twenty with ease. I have opened three more rooms since I sent on that information to Mr Rehn, but they normally house the permanent pictures here. I would like to show two pictures on easels facing the street (in the windows) and two more facing the room. I am using that in this current show and it works out very nicely. The Society of Collectors are sponsoring a show of American Primitives concurrently with this show, which at first was a little bit of a shock, but since thinking it over more thoroughly has turned out to be a very nice publicity tieup. We are doing joint things in regards to windows in stores, newspaper articles, etc. I am a sponsor on their show, and they are aiding and abetting me, so the whole thing has worked out to a point of mutual advantage. I had hoped, long before now, to be in New York and talk to you personally, which was the whys of no letters from me since the first time I called you. The help situation has been so bad that to leave here was unthinkable. I hope next week to have it eased considerably, with a nice old lady of seventy odd to hobble among the antiques and a young lady with a number of years of gallery experience for the pictures. Our publicity agent is tops for Cleveland. Since our opening last fall we have averaged newspaper mention once every two days, with about thirty feature stories, which in four months time isn't bad. We are also now adding television coverage of the shows and radio broadcasts, so outside of hitting them over the head and rifling their pockets I don't think there is much else we can do to make a show a success. Each show opens with a preview tea on Sunday afternoon, our last one drew some five hundred people in the midst of a blizzard. Maybe the wordin above regarding the numbers of pictures we can use is obscure. My meaning is that with the twenty hanging and the four on easels we arrive at twenty four. I would sooner not have to borrow any in town to fill out the show. All I have seen so far in homes here haven't been primitives, but just bad painting. If you think that would run the shipping costs too high let me know. Also send me the terms. I am still not quite sure what terms Mr Rehn had

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ANTIQUES
PAINTINGS
JEWELRY

FRANK C. HALE



HANDCRAFTS
ART OBJECTS
OLD PRINTS

3657 PROSPECT AVE.
CLEVELAND 15, OHIO

the Burchfields here on, but I would much prefer, if possible, to know. I will refrain from all suggestions. You set them and I will stick to them. We can, I hope, work out a basis for this and future shows to our mutual satisfaction and advantage. Most Clevelanders are overjoyed at the idea of pictures, other than their own local artists show at the other galleries, being presented to them at a place of business rather than the Museum. As long as they are given what they want they will continue to flock in here, and to come in even larger numbers in the future. I have a number of ideas that I honestly will get to New York and talk to you about. They don't want abstractions or Non-objective art. They don't want art that they can't understand without a guide. Our current show has about one quarter abstracts and I wouldn't dare go over that percentage. By the way, our current show is the first one man show of Viktor Schreckengost, that is for watercolors. You probably know him as a ceramicist. I think his watercolors have a lot of popular appeal and a lot of good design and craftsmanship to them. If you would be at all interested in a show of his pictures I will send you on the press clips and a set of Kodachrome transparencies of the show here. I am most grateful to you for all the trouble that I know this Primitive show is being to you, and for your courtesy and cooperation in letting us have it. I hope by the time the show is over we can translate that appreciation into some concrete sales. In the meantime I will hope to hear from you regarding the terms of the show, etc. I am enclosing one of our nicest publicity pieces thus far, a nearly full page society spread.

Sincerely,

Dangerous Words
Columbia

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January 27, 1943

Mr. Herbert Weinstock
Alfred A. Knopf, Inc.
501 Madison Avenue
New York 22, N. Y.

Dear Mr. Weinstock:

Thank you for your letter of
January 23rd regarding Jacob Lawrence's
illustrations for Langston Hughes' book.

All the terms are satisfactory
with two small exceptions. The first is that
we should like a note from you confirming
that the name, Jacob Lawrence, as illustrator,
will appear with suitable prominence immedi-
ately following the name, Langston Hughes, as
author, on the title page of the book, the
jacket, and all advertising and promotional
material in connection with this specific
book whenever and wherever the name, Langston
Hughes, as author of the book, appears. The
second point is a confirmation from you that
the original drawings are the property of the
artist.

Mr. Lawrence received a letter
from Mr. Hughes saying that he (Mr. Hughes)
would make payments directly to Mr. Lawrence.
Don't you think it would make the bookkeeping
simpler for all concerned if you made the
checks to us as Jacob Lawrence's agent, de-
ducting the amounts from Mr. Hughes account?

Sincerely yours,

Charles Alan
Associate Director

ASSOCIATION OF DEALERS IN AMERICAN ART
Miss Antoinette Kraushaar
Chairman of the Membership Committee
Kraushaar Galleries
32 East 57 St.
New York 22

*Copy to Miss
H
A.D.A.
Sept 61*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

To all dealers in American Art:

The Association of Dealers in American Art, believing strongly in the purpose and directly concerned with the growth and well-being of the Artists' Equity Association, have planned to make an initial gesture in its behalf. The Artists' Equity Association is a non-political and non-exhibiting organization dedicated solely to protect and better the economic status of the artist. Most leading American artists are members, and their economic welfare is the direct concern of their agents or dealers. When the artist prospers, so does his dealer.

Therefore, for the first time in history, "management" is making a gesture to help "labor". Fourteen galleries have set aside the dates from March 22 to April 3, 1948 as the period during which we will sponsor a multiple exhibition of all Equity members represented by each gallery. Paintings, sculpture, or prints by these artists will be for sale. The dealers have agreed to contribute 10% of the selling price on each sale to the Artists' Equity Association Welfare Fund - and each Equity member will contribute the same percentage. This arrangement will apply only to one specific item exhibited by each artist if sold in the gallery during the exhibition or within one year after that date. In the event that a gallery represents artists who are not Equity members, the gallery could still hold a group exhibition, but it would be expected that Equity members would be separately featured. Those dealers who represent very few Equity members might be interested in showing the work of members without dealers, of whom there are a number.

The plan offers tremendous promotional possibilities. The dealers concerned believe that this exhibition will bring American art to the attention of millions of potential collectors who might not otherwise be reached. An ambitious publicity campaign has already been started, with an experienced public relations counsel already under contract and already working. We invite you to join us in this multiple exhibition, sharing in the benefits it offers, and at the same time aiding a very worthwhile cause.

This exhibition and this promotional campaign can not fail to bring increased sales. There will, of course, be expenses connected with a project of this type. The dealers entering this multiple exhibition will be charged pro-rata for such expenses. Time is of the essence in this campaign. Articles and reproductions must be placed at early dates in national publications; contracts for advertising must be signed in the near future. May we hear at your earliest convenience whether or not you are joining us in this enterprise? Please address your reply to Miss Antoinette Kraushaar, 32 East 57 Street, New York 22, New York.

Yours very truly,

(signed) EDITH G. HALPERT
Temporary Chairman

January 28, 1948

146 Seaside St. Athens Ga.

July 28 - 1948.

Dear Edith:-

Enclose catalog of our present showing in Fine Arts Gallery. We had a big opening night on Monday July 19th. About 400 came, refreshments served by beautiful girl art students dressed in white and everything was a fine success. Your pictures rec'd much favorable comment.

Has Georgia O'Keefe forgotten the existence of her namesake?

Hope business is good with you.

The Art School here is bowling along with increasing numbers. We are assured that the new Museum building will be ready for occupancy by Jan'y 1st 1950.

Our Collection has increased from the original 100 to 182 to date.

Best wishes

Alfred H. Hubbard.

ALFRED · A · KNOPF

INCORPORATED



501 MADISON AVENUE
New York

Telephone: PLaza 3-4761

Cable: KNOPF NEW YORK

January 28, 1948

Dear Mr. Alan,

I refer to your letter of January 27 and our telephone conversation of this morning. We undertake to mention the name of Jacob Lawrence as illustrator on the title page of Mr. Hughes' book and all advertising and promotional material where there is physical space for such mention. This is not to be understood as meaning that we are bound to the use of Mr. Lawrence's name in listings where only the title and author's name are called for.

I canⁿ confirm to you that the original drawings are the property of Mr. Lawrence. We are not entering into any business arrangements with Mr. Lawrence, and shall simply accept the drawings from Mr. Hughes for the purpose of reproducing them in the book. All the business arrangements involving drawings, their use and ownership, will be between Mr. Lawrence and Mr. Hughes. This is to be understood as including the payment Mr. Hughes will make to Mr. Lawrence for the rights to the drawings.

Sincerely yours,
for ALFRED A. KNOPF, Inc.

Herbert Weinstock

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

OLIVER B. JAMES
ATTORNEY AND COUNSELLOR AT LAW
SECURITY BUILDING
PHOENIX, ARIZONA

TELEPHONE 2-2267

29 Jan 48

Dear Mrs. Halpert: -

Most grateful for and interested by the
look results. Thank you.

The Ryder I mentioned is "The Canal", 18x24,
quite abstract, - and authentic. Mostly simple,
beautifully composed and proportioned sky and
earth patterns. Not really ^{much} more romantic in
feeling than the Spenser. So you can see how the
3 pictures harmonize and complement each other.

See you in June.

Sincerely,
Oliver James

HOLLOW HILL FARM
CONVENT, N. J.

TELEPHONE MORRISTOWN 4-0402
RAILWAY EXPRESS AGENCY

January 29, 1948

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Mrs. Moore asked me to say that she is sending you under separate cover two of her ancestor pictures which she discussed with you last summer.

Yours very truly,

Margaret A. Reilly
Secretary

For the publisher and printer to make such alterations
is to make it responsible for obtaining written permission
in writing from the author and publisher involved. It is not the
policy of the publisher to make such alterations in any of
the books in this series. It is assumed that the information
now published is as it was at the time of publication.



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(encl 1-29-48)

Mrs. A. E. Wacaster
383 Broad Street
Jackson 16 Mississippi

Attention of Mrs. Halpert.

Kindly return -

PHILADELPHIA MUSEUM OF ART

January 30, 1948

Joseph G. Butler, Esq.
Butler Art Institute
Youngstown, Ohio

Dear Mr. Butler:

I have your letter of January 13th with reference to the painting "Still Life - Violin" by Harnett which was purchased by your grandfather.

In 1917, which you give as the date of purchase I do not think there was the same interest in the works of Harnett as at the present time, nor any particular demand for them. It does not, therefore, seem likely that there was any reason to pass off the unsigned work of some other artist as that of Harnett. I am sorry to say that I am not able to find a catalogue of the J. C. Evans sale in Philadelphia to check this for you.

With regard to making an x-ray of your picture I might say that nothing very pertinent is to be learned by x-raying the paintings of this artist.

Sincerely yours,

David Rosen,
Technical Advisor

ba

[Carlen?]

Dear [redacted]
I would have sent the following information
sooner had I not been ill the past two weeks. I had
severe attack of acute bronchitis and am now just getting
over it.

The following data is what I obtained on the pair of
portraits on wood panels.

Portraits of Jacob Myers his wife and daughter.
The family claim they were painted in 1833. They
were purchased from Ella Hunt who is said to be
the granddaughter of the baby in the picture. Ella
Hunt lived in Prattsville, N.Y. when these pictures
were obtained from her in 1928.

get to date. That is all the information I could
Any more I get I will send to you. Bob

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THIS SIDE OF CARD IS FOR ADDRESS



Mrs. Michael Watters,
Rittenhouse Plaza Apts.,
1901 Walnut St.,
Phila., Pa.

THE CURRIER GALLERY OF ART

182 ORANGE STREET
MANCHESTER, NEW HAMPSHIRE

DIRECTOR

GORDON MACKINTOSH SMITH

February 2, 1948

Mr. Charles Alan
Associate Director
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mr. Alan:

I think there is a good possibility that the trustees will be interested in having Sheeler paint the Amoskeag Mills if satisfactory arrangements can be made. I am not familiar with the agreement he had with the Phillips Academy in Andover and I shall be interested in hearing from you about it in greater detail.

Although several of the trustees admired "Incantation," I think, in view of the Amoskeag Mills idea, that they do not wish to acquire it at this time.

Yours very sincerely,
Gordon M. Smith
Director

GMS/s

LANGSTON HUGHES
634 ST. NICHOLAS AVENUE
NEW YORK 30, NEW YORK

February 2, 1948

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

This letter will confirm our conversations regarding the use of six drawings by Jacob Lawrence for my forthcoming book of poems, ONE-WAY TICKET, to be published by Alfred A. Knopf, Inc.

I agree to pay to the Downtown Gallery, as a representative of Jacob Lawrence, the sum of \$600.00 for the publication rights to these drawings, said sum to be paid as follows:

\$200.00 upon technical approval of the first drawing by myself and Alfred A. Knopf, Inc.,

\$200.00 upon publication of the book.

\$200.00 upon receipt of the first royalty statement following publication of the book.

It is understood that the six illustrations must be acceptable to Alfred A. Knopf, Inc., and myself, and technically suitable to book reproduction, and that they will be finished at a time to be agreed upon between Mr. Lawrence and the publishers in regard to the Knopf production schedule.

Very truly yours,

Langston Hughes
Langston Hughes

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THE CURRIER GALLERY OF ART
MANCHESTER NEW HAMPSHIRE

OFFICE OF THE DIRECTOR

February 3, 1948

Dear Mrs. Halpert:

The Charles Sheeler exhibition closed yesterday. It was received enthusiastically by the visitors to our gallery. A great deal of the credit for the success of the exhibition belongs to you for your generosity and cooperation in allowing us to borrow paintings in your collection.

As soon as the paintings have been packed they will be sent to W. S. Budworth & Son who will unpack and deliver them to you. We will greatly appreciate it if you will sign and return the inclosed form upon receipt of the paintings.

Yours very sincerely,

Gordon M. Smith

Gordon M. Smith
Director

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, N. Y.

GMS/s
inc.

February 3, 1948

Mrs. Martha Jackson
55 Windsor Avenue
Buffalo 9, New York

Dear Mrs. Jackson:

Thank you for your kind expressions. We are indeed proud of our gallery record, and are delighted with the reception of the current show. I wish you could see it.

We have succeeded in getting very little information about the State Department auction, but the officials have promised to keep us informed. I shall communicate with you as soon as we obtain any important information.

I am distressed that you are unhappy with your Stuart Davis. Of course we do not want you to keep it if you are not enjoying it. However, as I explained to you previously, our policy does not permit us to repurchase or sell for clients. We shall however be very glad to accept the painting in exchange for another picture by the same artist, whenever you find it convenient. When you are next in town I shall show you other examples by Stuart Davis which you may prefer. I look forward to your visit.

Sincerely yours

EGHla

February 3, 1948

Mr. John Price Jones
150 Nassau Street
New York, N. Y.

Dear Mr. Jones:

The dealers in American art have recently formed an organization for the promotion of paintings and sculpture by living American artists. In discussing promotion plans I recalled some correspondence I had with your organization a good many years ago, and have recently come across an outline of procedure which you sent me in August of 1932. In view of the long period that has elapsed I doubt whether you would have this material in your files. If you wish I shall be glad to send you a copy as we are eager to discuss a similar matter with you at this time.

The previous correspondence which continued into October 1934 was held with your Vice-President Mr. Harold J. Seymour.

May I hear from you regarding this matter.

Sincerely yours

EGHLa

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February 3, 1948

Mr. R. H. Norton
4930 Woodlawn Avenue
Chicago, Illinois

Dear Mr. Norton:

During your last visit you expressed interest in a painting by Bernard Karfiol which we did not have available at the time.

We now have the painting at the gallery and I am sending you a photograph as a reminder. This is unquestionably one of the outstanding examples by Karfiol and one of the finest figure paintings in our time. A photograph does not do it justice as the painting is so subtly rich in color.

If you are interested I shall be very glad to send the painting to you on approval without any obligation on your part. The dimensions and other particulars are mentioned on the reverse side of the photograph. I hope you manage to keep warmer than we poor folk do in New York City.

My very best regards.

Sincerely yours

EGH1a

February 3, 1948

Mr. George D. Ivy, Head
Department of Art
The Woman's College
of the University of North Carolina
Greensboro, N. C.

Dear Mr. Ivy:

Thank you for your letter of
January 26th.

The paintings damaged are:

- AIR WAR by Releton Crawford, \$350.00 - frame damaged, painting pushed through frame, soiled and scratched.
- TANKS by Arthur G. Dove, hole in lower right corner of painting, scratches, paint rubbed off. Value: \$700.00
- U. S. A. 1944 by Arthur G. Dove, \$1200.00 - painting scratched deeply in a number of places.

We would appreciate it if you could expedite the inspection and adjustment by the insurance company, as holding important paintings out of the market for extended periods is detrimental to the artist.

Thanking you for your cooperation, I remain

Sincerely yours,

Charles Alan
Associate Director

February 4, 1948

Mr. Alfred Barr, Jr.,
49 East 96 Street
New York, N. Y.

Dear Alfred:

I called on Mr. Keck at the Brooklyn Museum the other day, and saw the evidence in connection with the small painting I sold you several years ago.

If you will advise Mr. Keck to return the picture to me, I shall send you a check immediately in refund of the purchase price.

Sincerely yours

EGH1a

FORTUNE

350 FIFTH AVENUE
NEW YORK 1

EDITORIAL OFFICES

February 5, 1948

Mr. Charles Allen
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Allen:

I am sorry that I can't give you any further clarification yet on the situation as I described it over the telephone several weeks ago. As you remember, again, what we then agreed to was the following: FORTUNE will definitely reproduce a minimum of two and possibly as many as six of the paintings. We cannot yet schedule them for a definite issue, but in view of our own eagerness and the fact that our exclusive option on reproduction works a hardship on the artist unless it is exercised within a reasonable time, we will push for a definite date at the earliest opportunity. This cannot be before the June issue because we have full schedules on April (on which we are now working) and May. Until such time as we know whether we can make a two page act or expand it to four or more pages, we can take no steps toward selecting the pictures most likely. We could arbitrarily agree on two pages and two pictures, but I feel that what is at stake on the possibility of expansion is too important to nail it down on a minimum basis. No matter what the final decision is, the pictures we select should reflect the two fundamentals in his coverage. That is the fact that there is both a hopeful evolution and a dangerous continuation of the old sub-marginal status in any reflection of the conditions of the negro in the south.

You will understand that I am, if possible, more disappointed than anyone that it is impossible to move faster to our definite plan. Will you let me know if anything in this program is a serious inconvenience to you.

Sincerely,



Deborah Calkins
Assistant Art Director

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February 6, 1946

Mr. Hudson Walker
Executive Director
Artists' Equity Association
67 East 45 Street
New York 17, N. Y.

Dear Hudson:

Attached is a list of artists represented by the Downtown Gallery. Would you have some one check this list against your roster and let us know by check-marks on this list which artists are members of Equity? We are still not quite sure.

Could you also have sent to:

Mr. William Brice
312 North Loring Road
Los Angeles 24, Calif.

Mr. Wesley Lee
P. O. Box 43
Frenchtown, N. J.

all informational material and application blanks for AEA. They are both interested in joining.

Sincerely, yours,

Charles Alan
Associate Director

February 6, 1948

Mrs. Deborah Calkins
Assistant Art Director
FORTUNE
350 Fifth Avenue
New York 1

Dear Deborah Calkins:

The inconvenience which concerned me and caused me to call Jane Hall might be on your side and not on ours.

The Lawrence paintings seem to be causing a minor sensation. They are being snapped up with extreme rapidity. We are notifying all the purchasers that FORTUNE has an option on the reproduction rights, and that it may be necessary for them to lend their paintings for reproduction. All of them are agreeable, of course, but it will mean gathering up the pictures if and when you are ready. One (and possibly two) is going as far away as Houston, Texas. I called because I thought that if you are planning early publication I could hold the paintings in New York until you had made the plates, rather than putting you to the inconvenience of having them shipped back later.

Sincerely yours,

Charles Alan
Associate Director

February 6, 1948

Miss Elmira Bier
Assistant to Director
Phillips Memorial Gallery
1600 21st Street N. W.
Washington, D. C.

Dear Miss Bier:

You may recall you were gracious enough to send me copies of correspondence with Mr. Frankenstein.

As you may have heard, Mr. Nee of the Guggenheim Foundation, is calling a meeting at my request to discuss all of Mr. Frankenstein's findings. I am very eager to know whether you received from Dr. Findley any further reports on the Harnett you own. In Mr. Frankenstein's letter of October 12th he mentioned that the X-rays were negative. I am curious to know whether any later findings have changed this reading. I shall be most grateful for any further information.

Sincerely yours

EGHla

C O P Y

SAN FRANCISCO CHRONICLE
The City's Only Home-Owned Newspaper
Fifth and Mission Streets
San Francisco 19, Calif.
Garfield 1-1112

February 6, 1948

Dear Mrs. Halpert -

At long last the article is written and a copy of it is enclosed. It has been set in type simply as a matter of convenience, since I am leaving for New York tomorrow. We are not committed to publishing it as it stands, or, for that matter, to publishing it all. If we do bring it out, I should like very much to include whatever criticism, correction or comment you might like to make, as well as anything of interest that might develop at our forthcoming meeting of experts.

Since Mr. Wittenberg has suggested that all information in this matter be disclosed in advance to all members of the committee of experts, I should like, at your earliest convenience, to have your written authorization to send a copy of these proof sheets to each of the seven gentlemen involved. Please address me at the Guggenheim Foundation office, 551 Fifth Avenue, New York, 17.

For reasons I have explained at length in a letter to Mr. Wittenberg, I issued the invitations to the meeting myself, and sent them off yesterday. I expect to arrive in New York on Tuesday, and by then I should have acceptances or regrets from the experts in question. I should like to have the authorization spoken of above by that time, so that I can send the proofs to those who accept, and we can lay definite plans for the meeting without delay. I shall inform you of all those who accept, and if you wish, you may send them further material for consideration before we convene. If you decide to do this, I should also like to have a copy of whatever you send out.

With kindest personal regards

Sincerely yours,

(signed) Alfred V. Frankenstein

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February 6, 1948

Mr. Alfred Holbrook
146 Dearing Street
Athens, Georgia

Dear Alfred:

I was very much impressed with your catalogue, but was somewhat amused at the spelling of Mr. Tannahill's name. May I suggest that you correct it on future records as I do not think he would like to be called Tannenbaum. We also gather that the Fredenthal finally reached you. How do you like it? It is too bad that you missed his one man show here, but Mrs. Navas may give you a report when you see her. It was a tremendous success.

When are you coming north? I miss seeing you.

Sincerely yours

EGH1a

February 6, 1948

Mr. Langston Hughes
634 St. Nicholas Avenue
New York 30, N. Y.

Dear Mr. Hughes:

Thank you for your letter
of February 2nd, concerning the publication
rights to six drawings by Jacob Lawrence to be
used as illustrations in your forthcoming book,
ONE-DAY TICKET. The arrangements and terms
are quite satisfactory and Mr. Lawrence is
proceeding with the drawings.

Sincerely yours,

Charles Alan
Associate Director

February 7, 1948

Mrs. Winifred Jones Gladwin
The Green Hill
Santa Barbara, California

Dear Mrs. Gladwin:

I believe that all the material reached you.

Your letter was turned over to Mr. Zorach with whom we discussed the situation. While he is quite sure which pair you mean, I think it would be advisable to return the photographs temporarily and we shall send them back to you immediately. We gather that 35 inches including the base would be satisfactory to you. If you have no further suggestions I suppose it would be satisfactory for Mr. Zorach to go on with the casting as soon as the photographs are received by him.

Since we have been saving the rabbit for a one man show next year, we still have it in the gallery. As a matter of fact, it has not been shown to anyone else. It certainly should look magnificent out doors. A photograph with the dimensions is being sent to you, although a photograph cannot reproduce this superb carving nor capture its spirit. For your information, the price is \$2500. The sculpture is unique and there are no casts being made of it. In other words it will be the only example in this form, in any medium. If you would like to have this sculpture sent on, please let me know. Meanwhile, both Mr. Zorach and I send our regards.

Sincerely yours

EGH1a

February 7, 1948

Mr. Edgar C. Schenck, Acting Director
The Smith College Museum of Art
Northampton, Massachusetts

Dear Mr. Schenck:

I have just written to Mrs. Willard regarding her inquiry about Harnett. Apropos of Harnett, you may have heard that Mr. Frankenstein who is writing a book on the artist, is questioning some of the paintings. We have sufficient documentary evidence to dispute the question but are eager to add scientific facts.

We are very eager to have, for comparison, your painting "Discarded Treasures". Would you be willing to ship it to us at our expense and would you permit us to x-ray the painting? We would have the work done by Mr. Murray Pease at the Metropolitan Museum. I shall be most grateful for your cooperation in this matter, which you can see is of importance to everyone concerned.

Sincerely yours

EGHla

February 7, 1948

Mrs. Myrtle Willard
Assistant to the Director
The Smith College Museum of Art
Northampton, Massachusetts

Dear Mrs. Willard:

I finally succeeded in locating the source of the transcript you sent me on William Harnett.

In April of 1939 Mr. Robert Bruce gave me permission to quote from the diary of James Edward Kelly, sculptor. This diary included a good deal of information regarding the contemporaries of Harnett, one additional passage of which I am now sending you.

I am so sorry that there has been such a long delay in connection with this matter.

Sincerely yours

EGHla

MRS. LEONARD STRAUSS

630 WEST POLO DRIVE

CLAYTON 5, MISSOURI

Feb. 7, 1948

Dear Mrs. Halpert,

I am writing to tell you of a rather serious condition that has developed in the Marin watercolor which I bought from you on April 11, 1946. (If you want to refer to the bill, it was No. 3604) The watercolor started to "buckle" almost upon arrival, and when this condition gradually grew worse, I finally took it to the St. Louis Art Museum, where it was taken out of its frame and examined by Perry Rathbone and his staff of experts.

They found that it had been pasted to a backing, and that part of the paste had come unstuck, which accounted for its present troubles. They say that for the preservation of the work in good condition it is necessary to remove it from its backing, remount it on four-ply board of pure rag-content, by means of tiny hinges (also of pure rag-content paper). This will not only correct the "buckling" and enable it to lie flat, but will also prevent future troubles due to stains, etc. which would definitely develop from the paste and wood-pulp paste-board now backing the painting.

They told me that there is no one in St. Louis to whom they would entrust this very delicate operation, and felt that

MRS. LEONARD STRAUSS

630 WEST POLO DRIVE

CLAYTON 5, MISSOURI

I should put the matter in your hands, as it is vital that it should be expertly done, and that the materials used should be of the pure rag-content above specified, and even the library paste for the hinges has to be pure to avoid staining.

Please write and tell me what you think of all this, and what you will do about it.

We were so interested to read in Time of your activities in the Americana field . . . have also enjoyed your mailings, especially the recent Christmas-gift folder, which I only managed to resist by exercising the sternest self-control.

Cordially yours,

Jenny N. Strauss

The John Price Jones Corporation
150 Nassau Street · New York 7, N. Y.

JOHN PRICE JONES
President

February 9, 1948

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Mrs. Halpert:

In further acknowledgment of your letter of February 3rd, I had a visit today with Mr. Allen and learned from him the program of sales promotion development which you have in mind in connection with paintings of living American artists. I explained to him that your project lay outside our field of operations inasmuch as we work primarily with non-profit organizations such as colleges, churches and other philanthropic institutions. We do not raise funds ourselves, but act as counsellors for our clients in the specialized field of charitable giving.

Thank you very much for your inquiry. If there are any questions which my talk with Mr. Allen did not clear up, I would be most happy to hear from you.

Yours sincerely,



H. W. Peters
Vice President

HWP:I

February 10, 1948

Mr. Stanley Barbee
911 North Beverly Drive
Beverly Hills, California

Dear Mr. Barbee:

In going through our records, my secretary found that you did not send us receipts for the paintings we shipped to you late in December, although we have all the express records. Would you be good enough to send us the blue slips at your earliest convenience, so that we can remove the pictures from our insurance list.

I have been most eager to hear how the paintings look in your collection. Since we did not get a reply from you regarding the Marin oil, I returned it to the artist. I believe Georgia O'Keeffe is planning to acquire it for the Steiglitz collection.

I suppose you have been hearing about our severe weather as well as the difficult oil situation. We would certainly welcome some of the California warmth, even if it is via a letter from you.

Do let me hear from you soon. My best regards.

Sincerely yours

EGH1a

February 10, 1948

Mr. Perry Rathbone, Director
City Art Museum
Forest Park
St. Louis, Missouri

Dear Mr. Rathbone:

It was very good of you to send me a clipping of the Ben Shahn reproduction. Isn't it extraordinary how this one painting invariably comes out on top. You should be very proud as we are.

We were generally cocky about the LOOK Poll as we came through with five of the "best". Why don't you drop in when you are next in New York. It will be so nice to see you and I should like to show you some of our other top pictures. Incidentally, we are planning to send an exhibition to the Carroll-Knight Gallery about the middle of April including all of our top notch artists. You will hear further about this locally I am sure.

My best regards.

Sincerely yours

EGHla

February 10 -
1948.

THE GREEN HILL,
SANTA BARBARA, CALIFORNIA.

Dear Mrs. Halpert.

I have no suggestion at all regarding the mountain lions and am perfectly delighted that work can proceed on them at once.

As for the rabbit. I am in no sense a "patron of the arts" and am quite inexperienced in the acquisition of any object of art. So I will be quite honest with you and say that I was quite dumfounded at the price of the rabbit. I do not feel justified in spending so much money to purchase my indulgence and must therefore, with great disappointment, let it go. As illustration of my ignorance I will tell you that I thought the lions would be more, and the rabbit much less! But the lions are very important in the composition of the terrace - the rabbit would have been only a private delight. I am sorry you have troubled with the photograph. May I keep it?

Sincerely yours.

Winifred Jones Gladwin

(over)

In accordance with the contract I enclose my
check for \$1000. in approval of the sketches.

February 10, 1948

Mr. Edgar Kaufman
450 East 52 Street
New York, N. Y.

Dear Mr. Kaufman:

In 1945 you purchased a painting entitled
"Career's End", by William M. Harnett.

I have recently heard that there is some
question about this painting. In view of
this, I am writing to ascertain whether
you would be good enough to return "Career's
End" to me. I shall gladly refund the purchase
price of \$750 upon receipt of the picture.

Many thanks for your cooperation. My best
regards.

Sincerely yours

EGH1a

February 10, 1948

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Mr. Robert H. Tannahill
103 Moran Road
Grosse Pointe Farms 30, Michigan

Dear Mr. Tannahill:

Just about two years ago I gave Alfred Frankenstein permission to assemble material for a book on William Harnett, and subsequently furnished him with a great deal of material in the way of photographs, documentation, names of clients and names of previous owners, as well as names of agents from whom I purchased the pictures. It was not until December 18th of 1947 that I learned, by accident, that Mr. Frankenstein had changed his direction in research. It was then too that I finally succeeded in arranging for a meeting with him, on learning that he had been questioning a number of the paintings. I requested immediately that a meeting be called at the Guggenheim Foundation which had incidentally awarded him a Fellowship for further research on the book -- this meeting to check into various facts and fancies and to determine the course to pursue in the future. The meeting was set for January 9th, but was called off by Mr. Frankenstein who will decide on a future date.

Meanwhile, from various sources, I ascertained that he questioned either one or all of your paintings. As we are very eager to ascertain the true facts in this case, I am writing to ask whether you would be good enough to ship the pictures to me, particularly the one of books, which I believe you either presented or plan to present to the Detroit Institute. While we have sufficient documentary evidence to dispute any question of authenticity, we wish to add scientific facts so that we have complete evidence. Would you ship this painting and the others to us at our expense, and would you permit us to have the pictures x-rayed by Mr. Murray Pease at the Metropolitan Museum. We will of course pay all the expenses involved.

I shall be most grateful to you for your cooperation in this matter, which you can see is of importance to everyone concerned and is of grave significance to me. Needless to say I have been greatly disturbed by any carelessness on my part and any question of my integrity.

1961, 1, 1, 1961

I shall be deeply indebted to you if you would ship the pictures at your earliest convenience.

My best regards.

Sincerely yours,

EGHle

THE DOWNTOWN GALLERY *Edith Gregor Halpert, Director* 32 EAST 51 STREET, NEW YORK 22, N. Y.

February 11, 1948

Mr. Frederick R. Plessants
Peabody Museum
Cambridge, Massachusetts

Dear Mr. Plessants:

In 1947 you purchased a painting entitled
"Research" by William M. Harnett.

I have recently heard that there is some
question about this painting. In view of
this, I am writing to ascertain whether
you would be good enough to return "Research"
to me. I shall gladly refund the purchase
price of \$900 upon receipt of the picture.

Many thanks for your cooperation. My best
regards.

Sincerely yours

Edith Gregor Halpert

19 Feb, 48

EGHla

*Dear Mrs. Halpert: The
picture was sent two
days ago from the Fogg
Museum. Thank you*

Telephone PLAZA 3-3707

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

for being so frank
He come again!

Sincerely,

Frederick R. Pharr

CITY ART MUSEUM OF ST. LOUIS

Forest Park 5

President DANIEL K. CATLIN • Vice-President: THOMAS C. HENNINGS • Director: PERRY T. RATHBONE • Secretary: MERRITT S. HITT

February 13, 1948.

Mrs. Edith Gregor Halpert,
Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Dear Mrs. Halpert:

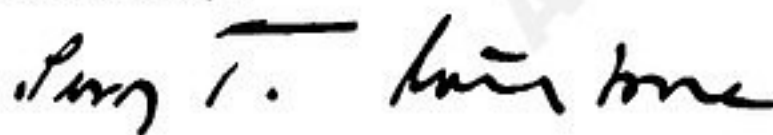
Thanks for yours of February 10th. I did have a look at your Christmas show early in December, but unfortunately you were busy at the time of my visit. I do want to see you the next time I am in New York.

It is good news that you are planning a show for the Carroll-Knight Gallery this spring. I think it is high time that you made a trip to St. Louis and this is the occasion we have been waiting for.

As to the Shahn, Jim Seby wired me the other day to ask our permission to have it reproduced in color in a forthcoming issue of Graphis, the Swiss magazine. Before long it will be as popular as Whistler's Mother!

Best regards.

Sincerely,



Perry T. Rathbone,
Director.

PTR:drb

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Mrs. Ernest Felber
Mrs. William Elsas

THE GALLERY

INC.

88 Ellis Street, N. E.
Atlanta 3, Georgia

Feb. 13, 1948

Downtown Gallery
32 East 51st Street
New York, N. Y.

My dear Mrs. Halpert:

Allow us to thank you again for your kind consignment to us of the water colors for our recent show. We understand from Budworth that they have arrived in good condition. They were greatly admired here, and we are really sorry not to have been able to sell some of them.

We have met several collectors who praise you so highly that we hope soon to know you better, and to take advantage of your great knowledge. On our next visit, you may be sure we shall come to see you and your fine paintings.

Cordially yours

Mrs. William Elsas
Mrs. William Elsas

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

February 13, 1948

Downtown Galleries, Inc.,
32 East 51st Street,
New York, N.Y.

Attention: Mr. Charles Alan

Dear Mr. Alan:

The picture "Pad #2" by Stuart Davis which you advised us had been sent to us by mistake, is on its way to you in New York. We shall appreciate it very much if you will advise us of its arrival.

We still have not heard from Mrs. Cutting or from any other source as to the history of the proper picture being sent to us. If there are any new developments in this regard, please let us know.

Very sincerely yours,


Robert P. Griffing, Jr.
Director

RPG/jk

ROBERT H. TANNAHILL
103 MORAN ROAD
GROSSE POINTE FARMS 30, MICHIGAN

Feb. 13, 1948.

Dear Mrs. Halpert,

I am so very sorry that you been troubled over the Harnett attributions. As far as I am concerned it makes no difference who painted the three charming pictures I bought from you. But I can understand how you feel about the matter and I am only too glad to cooperate to the fullest extent.

Mr. Frankenstein questioned only two of my pictures; the third one which I had presented to the museum (the one with the paper money, the inkwell etc.) he attributed to Harnett without any possible doubt. That left "After Night's Study" and the small still life with bottles, a plate, etc. After his visit to Detroit we sent "After Night's Study" to Mr. Suhm, who examined it carefully. The signature, according to him, is genuine. The upper background was

originally green and I am convinced that Harnett himself painted a dark tone over the green, in order to make a more effective contrast with the candle and books. So it seems to me that there is little point in sending the painting to Mr. Pease. However, if you still wish me to do so, I will ship the picture to be X-rayed.

That leaves the early picture, which I will take to the museum this afternoon and ask Mr. Shaw to ship to you. Whoever painted it did a swell job and I wouldn't give it up for any thing.

Incidentally, I refused to give Mr. Frankenstein a photograph of any of the pictures, when I found he was intending to publish an article in Life.

Hoping you are not too distressed over the matter, and with all very best wishes.

Cordially,
Robert Tannahill

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 14, 1948

Contemporary Design, Inc.
711 Fifth Avenue
New York 22

Attention: Mr. Kinnard

Dear Mr. Kinnard:

Mrs. Halpert and I have both studied your suggested contract very carefully. It is so far from our picture of the terms that I have rewritten it completely. The terms in the enclosed contract are the minimum we feel are acceptable for a job of this type.

Will you let me hear from you at your earliest convenience?

With best regards,

Sincerely yours,

Charles Alan
Associate Director

cc - Mr. Ralston Crawford
Mr. George L. K. Morris

enc - 2 contracts

125
73

200

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

In consideration of \$100.00, payable upon delivery, the artist, (name of artist), will submit one design to be used on men's neckwear manufactured and sold by Contemporary Design, Inc. If the design is accepted for production by Contemporary Design, Inc., this payment may be applied to royalties as scheduled below:

- 5% of the gross wholesale selling price of each tie actually sold, up to ~~300~~ ties bearing the design, but ~~never less than 20 cents per tie;~~
15
- 7½% of the gross wholesale selling price of each tie exceeding 300 and not exceeding 500 ties bearing the design, but ~~never less than 30 cents per tie;~~
- 10% of the gross wholesale selling price of each tie actually sold in excess of 500 ties bearing the design, but ~~never less than 40 cents per tie.~~

It is understood that the ~~gross~~ ^{net} wholesale selling price means the amount paid Contemporary Design, Inc. by the ~~retailer before any discounts and/or deductions whatsoever.~~ ^{allowance for 90% trade discount.}

Statements of sales and payments of royalties will be received by the Downtown Gallery, Inc., as agent for the artist, every six months. The first payment and statement will be received six months after the submission of the design. The artist and/or his agent shall have access to the books of account of Contemporary Design, Inc., insofar as these books apply to the sales of the ties bearing the artist's design and his royalties.

The artist agrees that for a period of two years after he has been notified of the acceptance of one design for production by Contemporary Design, Inc. he will permit Contemporary Design, Inc. to use his name in connection with advertising, publicizing, and promoting the sale of ties bearing his design, but for no other purpose. He further agrees that he will create no designs for any other person, firm, or corporation, to be used on men's neckties, nor will he permit the use of his name in connection with the sale of any ties not manufactured or sold by Contemporary Design, Inc. If, however, the artist does not receive a minimum of \$500.00 within ~~six months~~ after the acceptance of his design for production by Contemporary Design, Inc., the above provision is not binding upon him and he is free to create designs and permit the use of his name in connection with such designs by any person, firm, or corporation whatsoever.

The artist will receive \$50.00 for each additional ~~color scheme~~ ^{design} of each design requested and submitted. If an additional ~~color scheme~~ is accepted for production, this payment may be applied to royalties as scheduled above. However, in counting the number of ties of a certain design actually sold, ties bearing additional color schemes will be counted along with those bearing the original design.

It is understood that no changes in the design and/or color-schemes will be made without the approval of the artist.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

In consideration of \$100.00, payable upon delivery, the artist, _____ will submit one design to be used on men's neckwear manufactured and sold by Contemporary Design, Inc. If the design is accepted for production by Contemporary Design, Inc., this payment may be applied to royalties as scheduled below:

- a. 5% of the net selling price of any given necktie bearing the design of the Artist which is actually used and sold by Contemporary Design, Inc. provided the net sales shall not exceed \$2,500.
- b. 7½% of the said net sales which exceed \$2,500 and do not exceed \$5,000.
- c. 10% of the said net sales which exceed \$5,000.

It is understood that the net wholesale selling price means the amount paid Contemporary Design, Inc. by the retailer after allowing for the standard 7% trade discount.

Statements of sales and payments of royalties will be received by the Downtown Gallery, Inc., as agent for the artist, every six months. The first payment and statement will be received six months after the submission of the design. The artist and/or his agent shall have access to the books of account of Contemporary Design, Inc., insofar as these books apply to the sales of the ties bearing the artist's design and his royalties.

The artist agrees that for a period of two years after he has been notified of the acceptance of one design for production by Contemporary Design, Inc. he will permit Contemporary Design, Inc., to use his name in connection with advertising, publicizing, and promoting the sale of ties bearing his design, but for no other purpose. He further agrees that he will create no designs for any other person, firm, or corporation, to be used on men's neckties, nor will he permit the use of his name in connection with the sale of any ties not manufactured or sold by Contemporary Design, Inc. If, however, the artist does not receive a minimum of \$500.00 within one year after the acceptance of his design for production by Contemporary Design, Inc., the above provision is not binding upon him and he is free to create designs and permit the use of his name in connection with such designs by any person, firm, or corporation whatsoever.

The artist will receive \$50.00 for each additional design requested and submitted. If an additional design is accepted for production, this payment may be applied to royalties as scheduled above.

It is understood that no changes in the design and/or color-schemes will be made without the approval of the artist.

San Francisco Chronicle

FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CAL.



SPECIAL DELIVERY

Mrs. Edith Gregor halpert

Downtown Gallery

32 east 51st st.

By ~~Post~~ ~~Office~~ New York

SPECIAL DELIVERY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Or
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Cause
B. G. 10
checked
79 ✓



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San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

GARFIELD 1-1112

9 east 10th st.
c/o Sayers.
February 14, 1948

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert -

I have just been to see Mr. Wittenberg, who tells me that you have detected errors of fact in my article. I should be very much pleased to have corrections of all these and to incorporate them ~~with~~ a supplementary statement to be sent out to all members of the committee after I have received your authorization to do so. Mr. Wittenberg also tells me that you would like to invite several others to attend the meeting, which is, of course, agreeable to me. He agreed to give me their names on Monday.

Enclosed is an addendum to the article which, I regret to say, has been completely botched at the end. I shall have to have it all done over, but I should like you to see it as soon as possible, so I am sending it to you as it is. Please make the following corrections:

Page 2, semi-final paragraph, third line, should read as follows:

Mrs. Harmstad's, appears in the above-mentioned "Emblems of Peace." This may be the one listed in the catalogue and Mrs. etc.

Between this paragraph and the final one as hectographed, an entire paragraph has been omitted. This reads as follows:

Mrs. Harmstad also possesses a ~~me~~ large, heavily encrusted palette, incised, in a manner quite consistent with Harnett's painted signature, "W.M. Harnett, 1889."

I telephoned Mr. Wittenberg ~~xxxxxxx~~ to correct the first error, but didn't find the second one until afterward, and by that time I couldn't reach him.

Sincerely Yours,



February 14, 1948

Miss Fanny McConnell
International Rescue and Relief Committee
103 Park Avenue
New York 17

Dear Miss McConnell:

This is in reply to your letter of February 11th. I am enclosing some brief biographical notes about Paul Burlin.

For our records, I wonder if you would mind giving us the following information about this painting: the title, the size, the medium, the date, from whom it was acquired.

Thanking you for your courtesy, I remain

Sincerely yours,

Charles Alan
Associate Director

February 14, 1948

Mrs. Leonard Strauss
630 West Polo Drive
Clayton 5, Missouri

Dear Mrs. Strauss:

I am glad you referred your problem to me.

If you will ship the picture to the gallery we will have the matter taken care of immediately. For your information all the Marins were dry mounted by a specialist employed by Steiglitz for that purpose. Evidently something went wrong with the mounting of this particular picture. Since Marin likes to supervise this kind of work I think it would be much better to have it done where he can inspect it. I am quite sure that the buckle can be removed and the picture placed on a mounting permanently and satisfactorily, so that you can continue to enjoy it.

My best regards.

Sincerely yours

EGHla

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

CA

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

(50)

SYMBOLS

DL	Day Letter
NL	Night Letter
LC	Deferred Cable
NLT	Cable Night Letter
Ship Radiogram	

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

N83 DL PD 7 EXTRA=NTU NEWYORK NY 16 1036A

DOWNTOWN GALLERY=

32 EAST 51 ST=

948 FEB 16 AM N 53

TO ENABLE US TO GET IMMEDIATE PRESS IN THE NEWSPAPERS ON THE MULTIPLEX SHOW IT IS URGENT THAT WE HAVE NAMES OF ARTISTS THAT YOU WILL EXHIBIT DURING AE WEEK. PLEASE TRY TO FURNISH ME WITH THIS INFORMATION BY FRIDAY THE 20TH=

FRANKLIN FISHER 214 EAST 41 ST NEW YORK NY.

Sent list 2/17/47

AE 20TH 214 41

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Frankenstein
90 Sayers
9ent 100th st
NYC



Mrs. Ethel G. Halpern
Downtown Gallery
32 East 51st.
New York

SPECIAL DELIVERY

**SPECIAL
DELIVERY**



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Monday Nov. 16/48.

Dear Mr. Halpert -

Please substitute the enclosed for the
holographed version previously sent you. I believe this
clears up all the former errors, and, in the sixth
and seventh paragraphs, there are some new observations
concerning an object the significance of which I
did not realize until after the previous version was
sent to you.

Sincerely Yours

Philip Frankfort

MR. ALFRED FRAKENSTEIN

I really owe you an apology for not writing sooner, but in my desire to write you a very complete criticism of your article, I have been delaying it continually in the hope of finding more than a few moments time to really to do a careful job. Life in the gallery has been so hectic that I have not even had a chance to think about Harnett. We are concentrating so completely on the living American artists who need our attention much more than the dead men. Furthermore, as you know, I have been to Chicago and within the next half hour I am off for Milwaukee and Minneapolis.

Thus, I will have to make my statement very brief. As I advised you in my letter of November 3rd I liked the articles which I have seen in published form and also thought that the exhibition you arranged in San Francisco was an excellent idea handled very well. However, to go back to your manuscript for the Art Bulletin article, the situation is entirely different. In reading it quickly my impression was that it was quite similar to the article you had proposed for the LIFE publication and which we discussed at the Guggenheim meeting. You may recall that the evidence you produced in relation to the objects in the Peto studio, was not accepted by Mr. Pease and the others present. The same is true of the signatures which you will recall were erroneously judged by you when presented by Mr. Wittenberg. The handwriting experts conclusions did not correspond with the signatures shown to you at the time. Many other discrepancies were pointed out to you and still remain to be checked. My impression was and every one else seems to agree with me, that no final statement would be made about the authenticity or the lack of authenticity on certain pictures -- specifically those that did not actually show the Peto or other artists signature, for a period of about two years. In one instance you said that you saw the signature of Peto on the Metropolitan Harnett with your naked eye. Mr. Pease assures me that even with the use of all the scientific methods, no such signature has been located. I could go on item for item but I cannot do it at this time. However, I want to make one general point about the situation as a whole and voice my objection.

As you know I have no right to actually object the publication of articles by you unless in some way I feel that they contain matter which would be detrimental to myself or my clients, and even then I would hesitate to prevent the publication of any material in the art field which are of authentic educational nature, even though the views expressed were not consonant with mine. However, I do feel that you have neither the right or privilege to express opinions which are definitely detrimental to specific persons or pictures and naming the collectors or me or the pictures. You well know that I disagree with your conclusions as to some of the pictures. I really do not believe that you have sufficient grounds for calling them forgeries nor do I believe that they are such. The owners in many instances, also disagree with you and I am sure will have as much reason to object to such publication as I have in having their names used and mine. Some of these pictures have not even been examined scientifically. All are being judged from photographs. All in all don't you think that it would be better -- until, completely considered, and final conclusions can be made, some of these statements might be considered libelous. Reference to the pictures and the business as well as those who market the pictures. For instance we have recently traced the original rack pictures which you had published and which we all have reason to believe is actually a Harnett. Mrs. Smiley also mentioned that she had some of the original objects that appear in this rack picture. In my opinion it would be wise to compare the

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unquestionable paintings with those that are questioned before a definitive statement is made and before reference to any objects in the Smiley Home can be considered as absolute evidence that the pictures containing those objects could not have been painted by Harnett.

I feel that you are doing a fine research job and I can commend you on it and I also think that it would be wise to continue this research to an ultimate point. As I always have given you evidence to the effect, I want to continue cooperating with you.

[illegible][illegible]

Actually, it was my firm understanding that until all the other discrepancies pointed out at the meeting were clearly explained, no published comment would appear except in relation to the paintings on which Peto's signature was clearly distinguishable. I can never approve of conjectures, nor the use of my name or the names of my clients in connection with conjectures. I do not believe you have sufficient grounds for calling many of these paintings forgeries. You will agree that I have given every evidence of my desire to cooperate in the search for truth. ~~Therefore~~ I feel I have no right to object to the publication of articles by you unless they contain matter detrimental to myself, my clients, or the value of the paintings, and even then I would hesitate to take steps to prevent the publication of material although the views expressed were not consonant with mine. However, I do believe you could express your personal opinions without casting aspersions on specific pictures, and that you ought to withhold publication until absolutely conclusive findings are possible.

in this case,

~~There:~~

~~I hope you will realize that my attitude is~~

I hope you will consider this whole affair with the seriousness it deserves and will write to me shortly. Meanwhile, my best regards,

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FIFTH AVENUE AT 16TH STREET
NEW YORK 3, N. Y.

February 26, 1948

Mr. Charles Alen
The Downtown Gallery
43 East 51st Street
New York, N. Y.

Dear Mr. Alen:

Mr. Barnes has asked me to send you the enclosed letter.

Very truly yours,


Miss Peggy Ten Voorde

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841 51 100000. February 17, 1948

Miss Helen Martin
Artists' Equity Association
67 East 45 Street
New York 17, N. Y.

Miss Helen Martin

Dear Miss Martin:

Following is our list of invitees to the Kuni-yoshi dinner:

Mr & Mrs Otto Spaeth
640 Park Avenue
New York 22

Mr Henry J MacMillan
333 East 30 Street
New York

Mr & Mrs Harold Goldsmith
Hotel Ambassador
New York 22

Mr & Mrs B H Dragge
550 Seventh Ave
New York 18

Mr & Mrs Milton Lowenthal
1150 Park Avenue
New York 28

Mr & Mrs Edward Root
Hotel Lowell
New York 21

Dr & Mrs Michael Watter
1901 Walnut Street
Philadelphia, Pa

Mr Wright Ludington
Sycamore Canyon Road
Santa Barbara, Calif

Mr & Mrs Burton Remaine Jr
540 Park Avenue
New York 22

Mr & Mrs Edward G Robinson
910 North Oxford Drive
Beverly Hills, Calif

Dr Harry A Blutman
125 East 63 Street
New York 21

Mrs & Mrs Boris Kroll
117 East 26 Street
New York

Mr S S Spivak
630 Fifth Avenue
New York 20

Dr & Mrs Abram Kanof
80 Linden Blvd
Brooklyn, N Y

Mr and Mrs John Hay Whitney
10 Gracie Square
New York 28

Mr Edward Woraley
450 East 52 Street
New York 22

We are assuming that you are inviting all museum people, particularly from the Whitney, and newspaper people. One caution: THE ABOVE LIST IS CONFIDENTIAL, NOT TO BE SHOWN TO ANY MORE PEOPLE THAN ABSOLUTELY NECESSARY. PLEASE COOPERATE WITH US ON THIS.

Sincerely yours,

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 17, 1948

Miss Helen Martin

Dear Miss Martin:
I have just received your letter of the 15th inst. regarding the sale of the painting "The Girl with the Red Hair" by J.M.W. Turner, which was sold to you by the Museum of Modern Art, New York, in 1935.

I am sorry to hear that you are having trouble with the painting.

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I am sorry to hear that you are having trouble with the painting.

Sincerely,
J. B. Storer

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.

DARFIELD 1-1112

9 east 10th st.
New York, 3, N.Y.
c/o Sayers

Feb. 18, 1948

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Dear Mr. Levi -

You may recall that last summer I wrote and asked if I might come and see your Harnett, since I have a Guggenheim fellowship to write a book about that artist. You were out of town at the time, and it was impossible for us to get together, although you very kindly made an effort to arrange it.

I should like now to renew this request. I shall not attempt to conceal that for me to do so at this time is acutely embarrassing, but the very embarrassment of the situation makes it all the more necessary.

This is one of a group of paintings which, on the basis of evidence very carefully and slowly assembled and verified step by step, I have been forced to conclude are not genuine Harnetts. Mrs. Halpert has a complete and detailed report of my findings, and we shall shortly have a meeting of art historians and other experts to test the entire matter.

Meanwhile I find there have been leaks and rumors about this affair which may have come to your attention, and which, as always, have grossly distorted what is going on and seem to have created an unpleasant atmosphere about it which is altogether unnecessary and unfortunate in the extreme.

Since I feel about your picture as I do, you can readily see that it is essential for me, in fairness to all concerned, to examine it in detail. I do not want to publish an opinion about it - if and when I do publish - on the basis of photographs alone, and it is possible that personal examination may convince me that my views are wrong in this case. I have no ax to grind in this matter and should be delighted if this proved true. In its results this thing is proving quite as difficult for me as for anyone else, and if the number of questioned paintings can be reduced, so much the better for all concerned.

Although I have seen and doubtless written about numerous pictures of yours, I am not sure whether or not I have had the pleasure of making your personal acquaintance. I have sometimes wondered if you were the painter named Levi who was at the MacDowell Colony when I was there, in the summer of 1930.

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

GARFIELD 1-1112

My telephone number is Gramercy-5, 1649. I shall be out of town over the weekend, and should like to see your picture either before I go or some time next week.

With kindest regards

Sincerely Yours,



Alfred V. Frankenstein

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Schwenksville R.D.
Penna. Feb. 18, 1948

The Downtown Gallery
32 East 51st St.,
New York 22, N.Y.

Dear Mrs. Halpert:-

I have asked Mr. Perls to send you the Pascin painting at once. I hope you will do your best on it and will be able to move it soon. Although Mr. Perls has offered it, I am sure you have more customers and also that you would be willing to handle it for a lower profit, so that the price would be more attractive. The price is \$750. net; however, I think Miss Prall would be willing to take 10% less than that for an early sale, though this would mean that she would be taking a loss.

Mr. Perls has been insuring the picture, and I assume that you will cover it by insurance from the time it reaches you.

Please keep me posted. Let me know when you receive the picture and what activity there is on it afterwards. As I told you, I am acting without profit or commission as a service to the heir of the original buyer who was a good customer and friend.

Sincerely yours,

William L. Davidson

February 17, 1948

Mr. Robert P. Griffing, Jr., Director
Honolulu Academy of Arts
900 Beretania Street
Honolulu, T. H.

South

Dear Mr. Griffing:

PAD No. 2 by Stuart Davis arrived safely last week and was duly delivered to Mrs. Cutting. Thank you for sending it on to us.

What is not clear from your letter of February 15th, however, is whether or not you have the small PAD No. 1 in your collection. This painting was supposedly given to the Honolulu Academy by Mrs. Cutting in memory of Mrs. Dillingham's son. I would appreciate it if you would let me know at the earliest possible moment if you have this painting. If not, we shall have to start searching for it. I do hope that it is hanging safely in Honolulu because the confusion about these two PADs has been a lengthy and dismal business.

With many thanks for your cooperation, I remain

Sincerely yours,

Charles Alan
Associate Director

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253 Barcelona Road
West Palm Beach, Florida

Feb. 17th, 1948.

Dear Mrs. Halpert:

Thanks for the photograph of the Karfiol. It looks like a good picture and is similar to the one in the Carnegie Institute, except that that one is half clothed. I would not be interested in the one you have, because I have several pictures of that type now. I might buy the one at Carnegie at a reasonable price, but that is doubtless beyond reach. Maybe you could engineer a trade. I am getting into the frame of mind of thinking that "no nudes is good nudes", because I have quite a number of them.

Yours sincerely,



THE CURRIER GALLERY OF ART
192 ORANGE STREET
MANCHESTER, NEW HAMPSHIRE

GORDON MACKINTOSH SMITH
Director

February 13, 1948

Mr. Charles Alan, Associate Director
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mr. Alan:

In speaking with the trustees about Mr. Sheeler painting the Amoskeag Mills several questions have been raised. Does the price, \$2500.00, include the frame? Would not the early part of May be a better time for his visit?

I think the trustees have in mind a composition similar to American Landscape or Ephrata rather than Ballardvale. I think, however, that the subject itself can best be decided upon when Mr. Sheeler comes to Manchester and has the opportunity to speak with some of the trustees.

Yours very sincerely,

Gordon M. Smith
Gordon M. Smith
Director

GMS/s

Franklin Fisher & Associates

INCORPORATED

214 EAST 41 STREET • NEW YORK 17, N.Y. • MURRAY HILL 2-1983

February 13, 1948

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York NY

My dear Mrs Halpert:

Following is a list of activities planted with Press, Radio, Syndicates, Magazines, and press associations: including trade papers. However, by the listing, it refers to promotions as well. Where the syndicates and press associations have taken half the photographs, the hold up will be in the releases dates, because of illness, of the photographer or bad weather.

THE ASSOCIATED PRESS. a full page layout on Living American Art that will appear in more than 200 Sunday newspapers, rotogravure. 7 of the 10 pictures have been taken the rest to be taken this coming week.

Wide World: a 10 photo layout on an American sculpture. Stressing Living American Art. To be released within 10 days.

INTERNATIONAL NEWS SERVICE: A 3 picture layout with a young attractive lady and her mother in Eabcock Gallery making a purchase of Jackson's painting. Girl is with mother, in photo with dealer, following with photo of Art work in girls home. The set up of this series is that mother buys living American Art for daughter's birthday present.

The Associated Press News Service: A news release by wire to all AP members of AP reading that New York leads the country in sales of Living American Art. Statistics given by Mrs. Halpert.

NEA: A NEWSPAPER SYNDICATE, with more than 300 newspaper clients. A story on the home and American Art. To be prepared for release in six or eight weeks.

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Thomas routine is the

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2-2-2-2

The Associated Press Newsfeatures: A story on Artists Equity week. Telling of the dealers and their program plus human interest angles, on the artists and the ADAA. Story for release some time before AE Week. AP will interview and prepare own story, date not settled for interview.

WOMEN'S NATIONAL NEWS SERVICE: Artists Equity & ADAA story. Interview this week. Part women play in living American Art.

Newsweek Magazine: Appointment with Mr. Milch and Mr. Walker on ~~Wed~~ to come.

Pathfinder: Interview to be held later next week, ADAA and Artists Equity week.

Interiors: ADAA story on Art for the decorators use to encourage Art to be used as part of home and office accessories. Later date

House and Garden story on young marrieds couple who have collected Art. To fit in with the Brides Issue of House and Garden with photographs.

Pic Magazine: Story on Lee Jackson Artist: with ADAA. Later story on 10 Artists and 10 dealers. Not dated yet.

US Camera: Fashion and Travel publication: Will do two page layout: Release date not definite till photos and more information is available.

Christian Science Monitor: Definite Layout: AE WEEK/

Sales Management: Definite release date on newstands March 1- Story on ADAA- Mr. Milch interviewed.

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18 multiple

adv. Art Digest - Mar 15 1
 art news 15 -
 pictures on Esh.
 News 21
 Tribune 21
 Telegram 23
 Sun 26

release

equity symbol - ~~transcript~~
 release

Franklin Fisher & Associates

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3-3-3-3-3

Promotions: Working with N.Y. Herald Tribune to sponsor the Poster Contest: Decision by Monday Feb 23. If does not go through will turn promotion and contest over to School of Industrial Arts.

National Broadcasting Co. Four radio interviews and Television shows: Including an interview with Jinx and her husband. Plus television shows: This is Definate

No general news release has been sent out to the NY press, for reasons that we had no pertinent information to give the News pages. Now with a list of the exhibitors, and what cities will exhibit, plus the artists names, which are now being sent to this office, our first news story for the NY press will be released this next week. And at this time news releases will be sent to all important news, feature, fashion, trade and other publications, including news services.

Franklin S Fisher

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Mrs. Halpert

February 19, 1948

Mr. Charles Alan, Associate Director
The Downtown Gallery
43 East 51st Street
New York 22, New York

Dear Mr. Alan:

I am replying for Dr. Roos to your letter of February 13 in regard to the painting by Cuglielmi, "Job's Tears". This painting will be withdrawn from sale and will be returned to your gallery with the other works not purchased, following our exhibit.

We, too, are very pleased that artists such as Breinin and Levi were awarded prizes which permit us to add works of so fine a calibre to our permanent collection.

We have been keeping a very accurate record, of course, of our experiences of this year (chiefly because of what we hope to do next year) relative to assembling a show of this quality and magnitude, and particularly of our experiences with all of the galleries we visited and of whom we requested paintings while in New York last October.

We are indeed grateful that you have in every instance - excepting Stuart Davis whose work you could not send - sent us the particular painting of each artist selected. We consider this care and thought on your part of the highest importance.

We would like, however, to call to your attention several other items, one being the great discrepancy between the content of Mrs. Halpert's wire to Dr. Roos wherein she states breaking a gallery precedent in allowing us 10% discount on the purchase awards and your statement to us of last October of giving museums such as ours 20% discount. Since the three of us on the committee of selection have retained identical notes taken down at that time relative to your statement of allowing 20%, the disparity mentioned above cannot be laid, as we should prefer, to failure on our part.

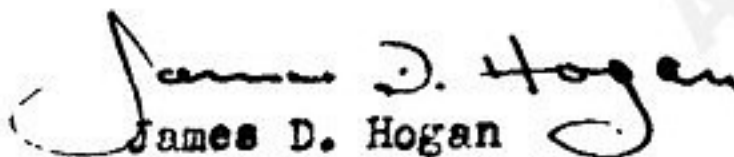
We, too, would like to acquaint you with the fact that your gallery has been the only one in New York that has billed us for photographs. I should add that we are happy to pay such charges in all instances where the photographed work reaches us, for we feel such charges are just. We do not consider them just, however, when a particular painting does not reach us through being withdrawn by the gallery.

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Mr. Charles Alan, page 2

Thank you for the kind wishes expressed about our exhibit.

Sincerely yours,


James D. Hogan

JH:J

cc: Miss Helpert

P.S. The Marin painting is insured at the liability stated on the entry card which is \$5000.00.

J.D.H.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 20, 1948

Mrs. Winifred Jones Gladwin
The Green Hill
Santa Barbara, California

Dear Mrs. Gladwin:

Under separate cover I am returning the photograph of the Zorach sketches. He carried out your wishes and has had the casts enlarged to the specified height. He expects to have them ready within a month or so.

I was very much interested in your reaction to the price of the rabbit. It occurred to me to suggest that since you are paying less than you expected for the commissioned sculpture, you might make up the difference in this way. Seriously speaking however, an original carving is always rated at a much higher figure particularly when it is unique and there are no casts made of it in any other material. If you will check with Mr. Bear of the Museum, you will realize how low the rabbit really is in relation to other sculpture. We have always encouraged Mr. Zorach to keep his prices down to a minimum so that his work can give pleasure to a great many more people. Thus, in spite of the fact that he is considered by many the outstanding sculptor in this country, his prices are exceedingly low. I do hope that you will indulge yourself by acquiring the rabbit for your garden. I am sure it will give you enough pleasure to compensate the expenditure.

My very best regards.

Sincerely yours

EGHla

February 20, 1948

Mr. N. Spencer Weiss
255 Broadway
New York 7, N. Y.

Dear Mr. Weiss:

For your information I am listing below the
current valuation of the pictures in Mr. Kroll's
collection:

One Japanese Painting on Silk	\$250.
Two Dove Water Colors	125. each
One Oil Painting by Tam	400.
On Kuniyoshi Gouache Painting	400.
One Lewandowski Water Color	150.

Sincerely yours

EGH1a

MRS. LEONARD STRAUSS

630 WEST POLO DRIVE

CLAYTON 5, MISSOURI

Feb. 21, 1948

Dear Mrs. Halpert,

Thank you for your nice, reassuring letter about the Marin water-color. It is on the way to you, express, and the insurance people have been notified that it is out of our house.

Ferry Rathbone and the others who saw it at the St. Louis Art Museum thought that it would be much improved by a very wide mat, and a different frame. What do you think of this idea, and could it be taken care of on this trip (if you approve) as it is very difficult to get such things done satisfactorily in St. Louis?

Cordially yours,

Jenny N. Strauss

THE DETROIT INSTITUTE OF ARTS

Detroit 2 • Michigan

ARTS COMMISSIONERS. EDGAR B. WHITCOMB, *President* • MRS. EDSSEL B. FORD • K. T. KELLER • ROBERT H. TANNAHILL

EDGAR P. RICHARDSON, *Director*

February 24, 1948

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York City 22, N.Y.

Dear Mrs. Halpert:

The Detroit Institute of Arts is planning to show from May 1st through the 31st an exhibition of the ten best American painters as selected by LOOK magazine. In this respect, Mr. Richardson has requested me to write and ask if you would be willing to lend us one representative painting by each of the following five artists: Marin, Kuniyoshi, Davis, Shahn, and Levine. We of course will pay all costs of transportation and insurance.

I will leave the selection of the paintings entirely in your hands. I would greatly appreciate having you send me photographs of those paintings which you might be willing to lend, together with a list of the prices. We should receive the paintings here by the 25th of April and at the conclusion of the exhibition they will be returned promptly to you.

Trusting that I may hear from you favorably and assuring you of our great appreciation for your cooperation, I am,

Sincerely yours,

 P.
John S. Newberry, Jr.

February 24, 1948

Mr. James D. Hogan
Department of Art
University of Illinois
Urbana, Ill.

Dear Mr. Hogan:

I appreciated your candid letter of February 19th, which I would have answered more promptly, had not the holiday weekend intervened.

I remember our conversation of last summer quite distinctly. It is my belief that, at that time, among a great number of subjects discussed - including the merits of various shippers, critics, the invited exhibition vs. the juried exhibition, etc. - the subject of the discount was also brought up. The 20% was mentioned, and I remember saying at that time we felt the Art Institute of Chicago as the only institution justified in taking commission as they employed a sales-force and made an effort to sell out of their shows. Now, since receiving your letter, I have searched through all correspondence and your printed "conditions of exhibition", and I find no mention of any percentage. Therefore, I think you will understand that, while the subject was discussed at the time of your visit, we naturally assumed that you had dropped the idea. I am sincerely sorry that this misunderstanding arose. Ever since we received your first announcement of the exhibition, we have felt that it is one of the truly worthwhile and important projects of the whole American art field --- the sole fact that you were about to raise State funds for it, to say nothing of your admirable management and taste,--- made us wish to cooperate to the best of our ability. I think you and Dr. Roos will agree that we went out of our way to see that, in every instance, you received an outstanding recent example by the artists you chose.

Regarding the Davis, I hope you will understand that that is a situation quite beyond our control. During the past three and a half years

Davis has produced nothing but four very small paintings. Other than these, we have no more recent paintings than those of 1932. Since 1945 he has been selling very steadily, and his stock is almost depleted. Now he seems to have solved many of his problems, so we hope to have a really important new example available for you next year. Of course, we do not expect you to pay for a photograph of a painting not exhibited. Please deduct this from your bill.

I wonder if you realize that we are not "merchants" of paintings, but rather "agents" for the artists we represent. We give them every service and pay every expense, except photographing and framing. The demands for photographs are enormous today, and I think you agree that it is only fair for the exhibiting institution to pay for photographs requested, otherwise the expense to the artist grows out of all proportion.

We are looking forward to seeing both you and Dr. Roos when you are next in New York. We are particularly anxious, at that time, to hear the reaction to the exhibition. We have been especially gratified in the past few years by the healthy and growing interest in American art through the Middle West, which an exhibition such as yours does so much to foster.

Mrs. Halpert joins me in sending our best regards to Dr. Roos and yourself,

Sincerely yours,

Charles Alan
Associate Director

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February 27, 1948

Mrs. E. E. Gardner
Metropolitan Museum of Art
Fifth Avenue at 61st Street
New York, N. Y.

Dear Mrs. Gardner:

Many thanks for the attached clippings. I have
had them photo-stated.

I am also enclosing a copy of an excerpt from
the diary of James Edward Kelly which I received
in 1939. I thought these would interest you.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 26, 1948

Mr. James D. Hogan
Department of Art
University of Illinois
Urbana, Illinois

Dear Mr. Hogan:

I have seen copies of your correspondence with Mr. Alan and I am very much distressed about a misunderstanding that occurred. One of our great prides is that we have a most pleasant association with every museum and art institution in the country. The art world is a mighty small world with a tremendous task involving the education of a large public as well as the economic welfare of the creative artists who make all this possible. As a liaison between the artists and the public we have made every effort in our entire career to cooperate with both and our records with the museums give some evidence that this liaison has been a pleasant one.

Being practically minded and realistic as well, we are aware of the fact that today there are a great many more excellent artists producing in this country and that the competition has increased accordingly. We also realize that it is difficult for institutions to raise large funds. For these reasons we have made a practice of keeping prices at the absolute minimum and we are constantly arguing with our artists to reduce their figures for a wider distribution. When we quote a museum a price it is absolutely the lowest figure we can obtain from the artist and for this reason we are never in a position to make any reduction. It is only in the case of institutions that employ a sales personal that we pay a commission for selling. In all other instances the price is final. We are delighted however, to allow you the 10% reduction because we felt that it would help toward a larger number of acquisitions in your first exhibition.

I do hope that you understand our position and that the matter has been clarified. I look forward to your visit.

Sincerely yours

EGH1a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 17, NEW YORK

TELEPHONE, NEVINS 8-5000

CABLE ADDRESS, BROOKMUSE

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February 27, 1948

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

It is awfully nice of you to offer to give us the Jacob Lawrence painting, Funeral Sermon and we shall indeed be delighted to accept it for the collection. It will have to go formally before our Governing Committee at their next meeting, but I am sure they will feel as I do.

We are all most grateful to you.

Very sincerely yours,



John I. H. Baur
Curator of Paintings
and Sculpture

JHBS:ln

February 27, 1948

Miss Verna Wear
Mortimer Levitt Gallery
16 West 57 Street
New York 19, N. Y.

Dear Miss Wear:

As a publicit plan, we arranged for a campaign in connection with the Equity exhibition, was a poster contest at the School of Industrial Art. This poster will be placed by Mr. Fisher, the publicity man, in all the department store windows during the two weeks of our exhibition.

The contest is to be judged on Friday, March 12th at 10:45 A. M. at the School of Industrial Art and it was suggested that you represent the Dealers as a juror. Sternberg and Ben Shahn will be representatives from Equity. Will you please let me know if you can make this.

Sincerely yours

DGH:la

**THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA 2, PENNA.**

**ALFRED G. B. STEEL, PRESIDENT HENRY C. GIBSON, TREASURER
HENRY S. DRINKER, VICE PRESIDENT JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY
LOUISE BOWEN BALLINGER, CURATOR OF SCHOOLS**

February 27, 1948

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 E. 51st Street
New York City

Dear Mrs. Halpert:

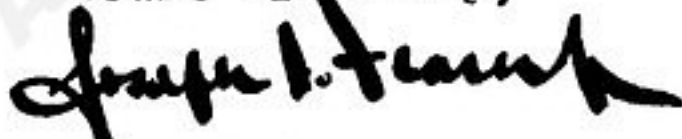
You will be glad to know that our Committee on Exhibition have decided to purchase the portrait of "Dr. Jean Piccard" by Raymond Breinin for our Permanent Collection. This purchase is made possible through our Temple Fund established in 1884.

I note that the price you have placed on this picture is \$1,200, and a check will be sent to you, less 15% sales commission, just as soon as I can accomplish the formality of signatures.

Thus we see that although we had so much difficulty in arranging for the inclusion of this picture in our show, all has turned out very well in the end.

Many, many thanks again to you for your help and assistance. I am writing a personal note to Breinin to advise him of the purchase also.

Yours sincerely,


DIRECTOR

JTF:dmr

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EDWARD S. GREENBAUM
285 MADISON AVENUE
NEW YORK 17, N Y

CALEDONIA 5-1582

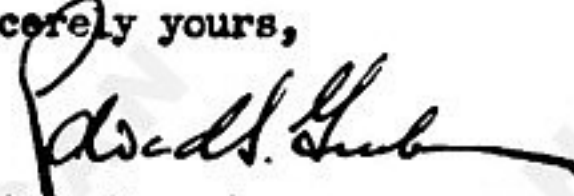
February 28, 1948

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

I told Dotsy of your ideas in reference to
Yas' painting. Because we like the idea of giving Yas
an opportunity of acquiring it through some arrange-
ment that you can work out with him, we are willing to
let it go for \$500.

Sincerely yours,


Edward S. Greenbaum

OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U. S.)
Office of the Personnel Officer
APO 742

28 February 1948

The Downtown Gallery
32 East 51st Street
New York, NY
U.S.A.

Dear Sirs,

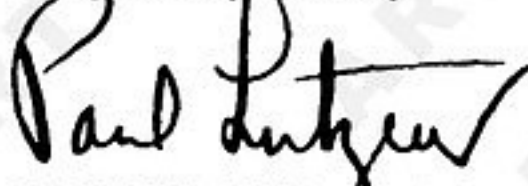
A group of Americans resident in Berlin who are interested in keeping up with art activities throughout the world have organized a discussion group which is attended by British, French, and other Allied personnel with similar interests.

In order to keep informed of the latest happenings in New York circles they have asked me to write requesting that you put us on your mailing list to receive catalogues and other printed matter you may issue.

In reciprocation we will be pleased to send you information about art activities in Berlin, which is currently experiencing a vigorous rebirth in many cultural fields.

We might add that your sending us catalogues may extend your business horizons, since many American, French, British, Dutch and other Allied occupation personnel are very much interested in buying art and have expressed a great deal of interest in New York activities in this field.

Very truly yours,


PAUL LUTZEIER, Chief
Empl. Rel. Sec. Pers. Div.
Directors Bldg. OMGUS
APO 742, New York, NY

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February 29, 1948

Mr. John S. Newberry, Jr.,
The Detroit Institute of Arts
Detroit 2, Michigan

Dear Mr. Newberry:

We shall indeed be glad to cooperate with you in your exhibition of "Ten Best Americans". For your information, I am enclosing a list of the paintings we had on view by our five artists. In every instance but Shahn whose "Red Stairway" was on exhibition at the Institute of Modern Art in Boston, we borrowed the painting actually reproduced in LOOK. The names of the owners and their addresses are listed for your convenience. In addition, a number of the pictures owned by the artists at the opening of the show, were sold. The new owners are listed accordingly. I am quite sure that they will be glad to lend and that you can now probably obtain the "Red Stairway" from St. Louis, since the show has closed in Boston.

There are some difficulties involved however, because Kuniyoshi is having a retrospective exhibition at the Whitney Museum, opening the last week in March. The bulk of his work is included in this show, but we have an excellent example called "All Alone" dated 1938 which could serve as a substitution for "I'm Tired" which will be in the exhibition. All his most recent paintings will also be at the Whitney and I cannot suggest anything to fill in the gap. The other problem is in connection with Jack Levine. For the first time in ten years he is having an exhibition at this gallery opening May 4th and continuing through May 29th. In view of his absence during the war years, his production is extremely small and while we would forego "Welcome Home" owned by the Brooklyn Museum, I do not see how we could spare one of his unsold pictures or recently sold pictures, if he is to have a fair representation in his one man group. Of course "Welcome Home" would be a wonderful representation

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for him. Perhaps some miracle will occur and Jack will finish one or two more pictures before his show opens. I shall keep you informed.

Are you planning to have only one painting by each or does the gallery invitation exclude those reproduced. You will note that we had three Marin's and three Kuniyoshi's. Just as soon as I receive your reply I shall send you the listings, sizes and other data, as well as biographical notes and photographs.

My very best regards.

Sincerely yours

EGHla

MEMO

Franklin Fisher & Associates
INCORPORATED

214 EAST 41 STREET • NEW YORK 17, N. Y. • MURRAY HILL 2-1983

TO The Downtown Gallery February 29, 1948

Dear Mrs. Halpert:

I wonder if it would be possible for you and Mr. Milch and Mr. Parsons to meet with me on Wed. the 3rd at any time agreeable to you three. I have some ideas that I think that are pretty good and want to discuss them with you also give you all a resume on what has been done and what should be breaking now:

Regards

Franklin Fisher